



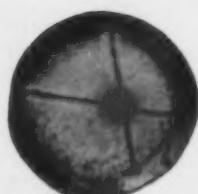
A STUDENT OF SEATTLE'S JAMES MADISON JUNIOR HIGH SCHOOL DISPLAYS AN ENAMELED EARRING, FROM THE ARTICLE ON PAGE 11

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SCHOOL ARTS

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The Three-Dimensional Art Program

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using this issue

This month, School Arts focuses on The Three-Dimensional Art Program, as distinguished from the two-dimensional art activities like painting, drawing, and graphic arts, covered in other issues. Articles on the crafts are included since these are usually three-dimensional. Paper and papier-mâché were well covered in September and October, and this issue includes a variety of other materials adaptable to all ages.

Ruth Reeves, one of America's leading textile designers, discusses Crafts in the Art Program on page 5. Because she is artist, parent, and teacher, she brings us a point of view that is based on many viewpoints. John E. Courtney, page 9, tucks in some sound philosophy in his account of a boy in the kindergarten who wanted to make a boat but didn't know just how to go about it. Junior high school students show us examples of creative enameling and Henry Petterson tells us how they did it, on page 11. On a professional level we show one of Ed Winter's recent church enamels on page 13. Pauline Smith reports on what has probably become the most outstanding art workshop for teachers in this hemisphere, on page 14. This Ontario story should inspire similar programs.

Robert D. Goldman and members of his combined department of fine and industrial arts tell us the unusual story of this integrated program at Philadelphia's Abraham Lincoln Junior-Senior High School, page 17. Read this carefully, for it may very well suggest a solution to the perplexing problems of diverse philosophy and overlapping programs that confront art and industrial arts teachers. Los Angeles art teachers decided to experiment with string, and Aylsworth Kleihauer tells us what they discovered, on page 27. A report on one of America's really fine craft shops is given on page 29. Carolyn Heyman suggests how to stretch your art materials budget by using newspapers and magazines, on page 33. The Here's How features suggest one way to make marionettes, on page 35, and how elementary children make collages, page 37.

Dick Bibler gives us his second in a series of sketches on art, yesterday and today. His drawing and description of The Pyramids may be found on page 37. Reports on new art materials are included in the Items of Interest columns. Julia Schwartz gives us suggestions of special interest to classroom teachers and young art teachers in the Beginning Teacher feature, page 43. Tom Larkin discusses art films on page 44, and Edmund Feldman discusses art books on page 45. Alice Baumgarner answers Questions You Ask on page 47. This month's editorial, page 48, discusses problems created when art supply firms and art educators don't work together.

NEWS DIGEST

Committee on Art Education Meeting Breaking a precedent of many years, the fourteenth annual conference of the Committee on Art Education will be held on the campus of Pennsylvania State University, March 28-31, 1956. All previous conferences were held in New York at the Museum of Modern Art, sponsor of the Committee. In deciding to hold some of its meetings away from New York City, at various colleges and universities, the Council felt that this action would broaden both the perspective and influence of the Committee on Art Education. Dr. Viktor Lowenfeld will serve as chairman of the conference. Further details may be secured by writing to Dorothy Knowles, secretary, in care of the Museum of Modern Art, 11 West 53rd Street, New York 19, New York.

High School Has Unique Art Week Program Students of Cleveland's St. Stanislaus High School celebrated American Art Week by organizing an exhibition of the work of Cleveland artists and carrying on an ambitious program which actually ran through two weeks, October 31-November 15. Students interviewed twenty-two prominent Cleveland artists, secured photographs and short biographical sketches, and arranged this material with examples of each artist's work. Local artists addressed students and gave demonstrations during the two-week program. Sister Mary Alberta, C.S.F.N., art instructor at St. Stanislaus High School, tells us that students were thrilled with the cordiality and interest shown by the artists who were interviewed during this novel program.

Western Arts Meets in Kansas City "How Creative Are you?" will be the theme of the 1956 conference of the Western Arts Association, to be held in Kansas City, Missouri, March 25-29. Headquarters will be at the Hotel Muehlebach and Hotel Phillips. Among the new features to be included will be seminars and participating workshops with related discussion groups. Members attending may choose between an intensive experience in a seminar group meeting for four half-day sessions or varied experiences for shorter periods in forums, workshops, and so on. Pre-registration for the special seminars and workshops will be necessary. For further information address Rosemary Beymer, 1840 East Eighth Street, Kansas City, Missouri.

Colorado State Art Association Meets Rose Leacock of Colorado State College discussed art activities for elementary and junior high school students at the Colorado Education convention on October 27.

Illinois Art Education Conference Workshops, discussion groups, and artist-speakers were featured at the conference of the Illinois Art Education Association, at Chicago's La Salle Hotel, November 10-12.

Minnesota Meeting Features Room Plans Functional Art Rooms, demonstrations and exhibitions, were featured at the Minnesota Art Education Association conference, International Falls, September 30 and October 1.

Missouri Art Education Association News The annual conference was held during the state teachers meeting, St. Louis, November 3-5. Ina Culver of St. Joseph is the editor of Missouri's "Show-me-art."

Nebraska Art Educators Met in October The Nebraska Art Education Association met during the state education meeting, October 27-28. William Miller of Hastings College, Hastings, is the president.

New Mexico Association Had Joint Meeting The New Mexico Art Education Association held a joint conference with the New Mexico Industrial Arts Association, at Albuquerque, on October 27. The main speaker was Kenneth Perry, chairman of the division of arts at the Greeley, Colorado State College; an institution that is well known for its closely integrated art and industrial arts programs.

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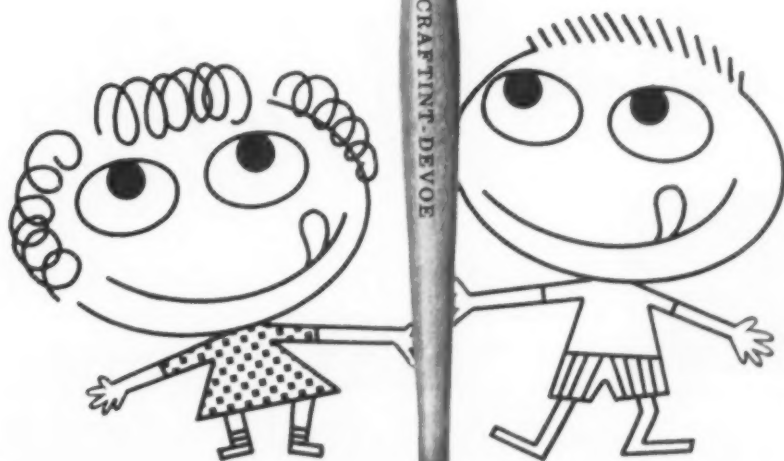
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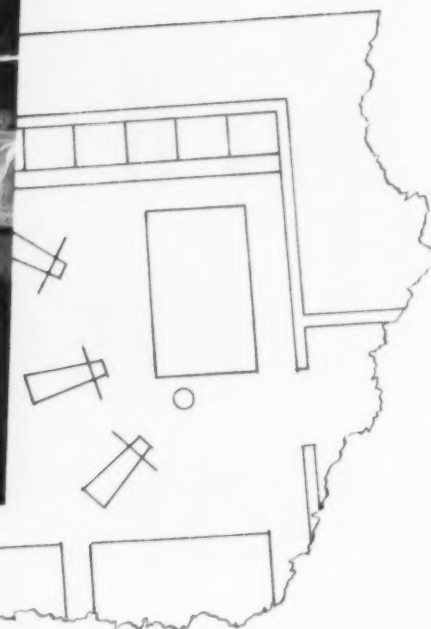
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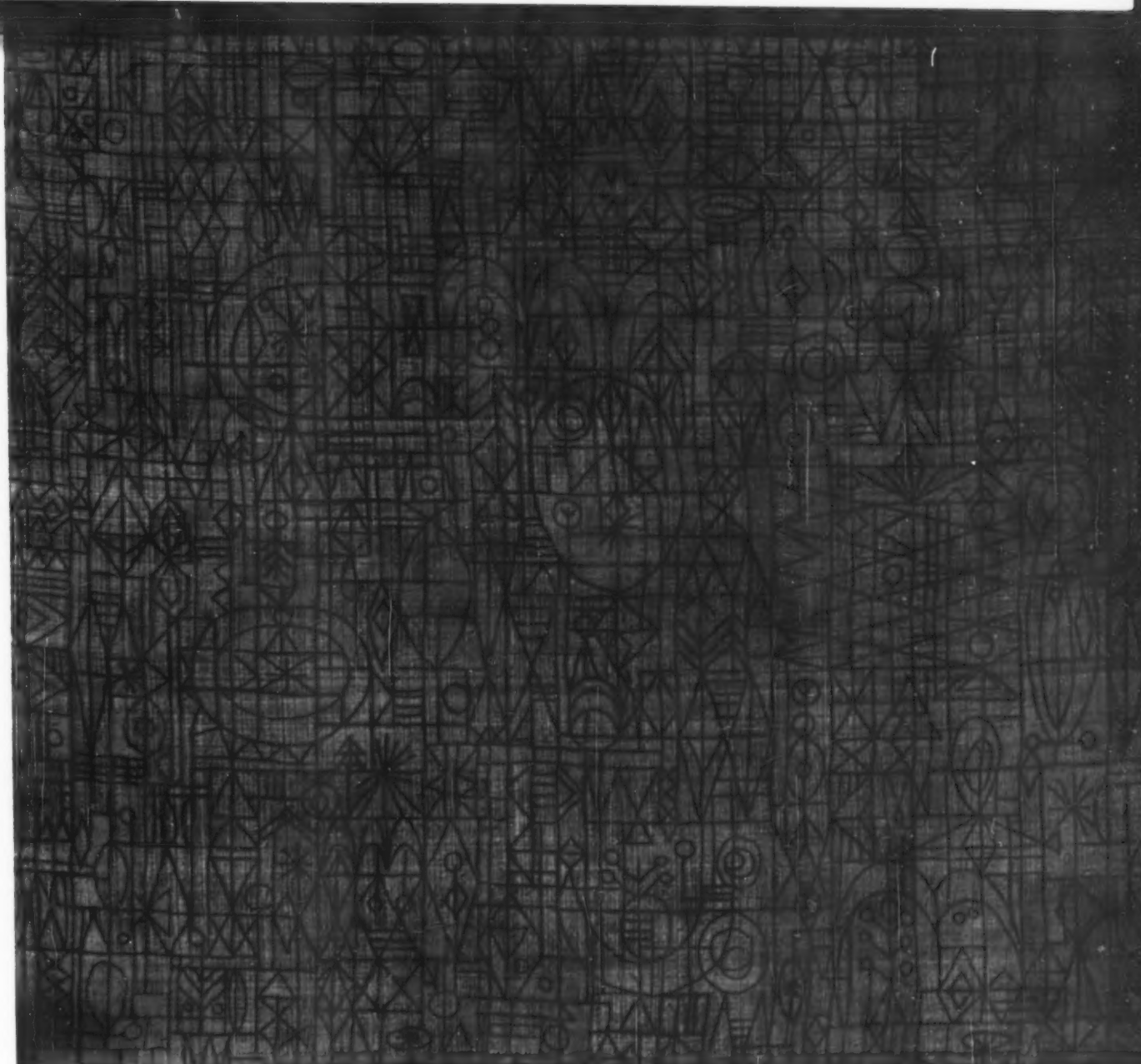
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Drapery-fabric design by Ruth Reeves, printed by hand on raw silk. This fabric is in the collection of the Brooklyn Museum.

CRAFTS IN THE ART PROGRAM

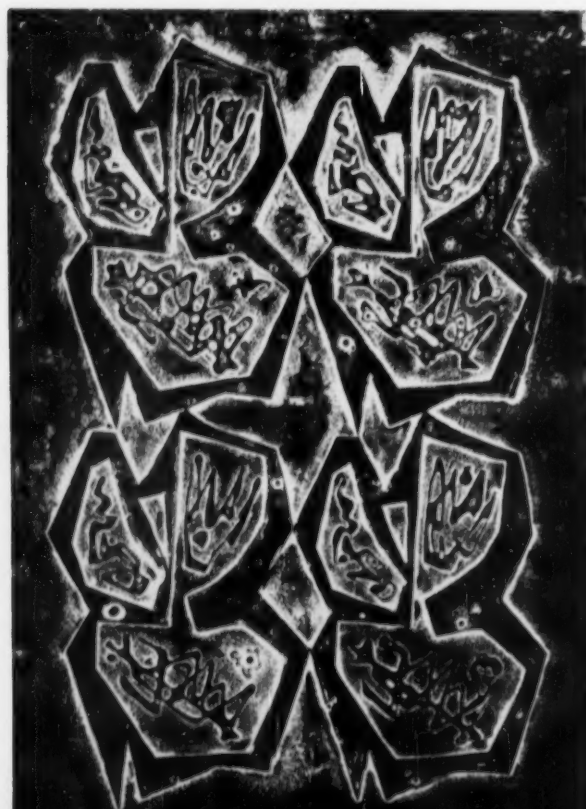
RUTH REEVES

When treated as design, the crafts can be a highly effective tool in the art program. One of America's most sensitive craftsmen discusses the crafts from her experience as artist, parent, and art teacher.

Although many dictionary definitions of the word craft seem to apply equally well to their definitions of art, the fact is that certain distinctions between the arts and crafts do exist. To understand the nature of this distinction, and to become aware of at what point, and why, the arts and crafts may fuse together into a high extension of design performance, should be helpful to art educators who feel it is important to keep the crafts, as well as art, in general



Screen print on linen by Ruth Reeves, sold by Konwiser, Inc.



education expressive of the individual's unique creative feelings.

I am sure that many of us who, over the past two or three decades, watched the craft programs in public schools gradually wither into either overemphasis on vocational training values, or mere instruction in craft techniques often must have felt it might be better if this compartmentalized type of teaching crafts were allowed to wither right out of existence for all the good it did to help integrate the child's personality or develop his unique creative powers. Certainly at the turn of the century, and straight down the Twenties and Thirties, these programs seemed to sink to one new low after another. As children, some of us may remember with a backward look of pure revulsion, their dull, vestigial remains being presented to us in what at that time was fervently believed would prove a revitalization of craft teaching; for some obscure reason, obscure to me at any rate, this innovation in craft activities went by the fanciful name of sloyd. And so, with our public school hierarchy absorbed in convincing taxpayers of how aware it was that its primary function was the preparation of America's children to take their proper places in an increasingly mechanized society, whose head servant was Business, is it any wonder school administrators (to whom until recently any program having to do with the arts was considered an unnecessary frill) were little concerned about the fact that the craft teaching in their schools, as well as teacher training in the crafts, was badly in need of serious scrutiny and re-evaluation?

At least one of the reasons for this unhappy state of affairs should have been obvious to us all from the beginning. The truth of the matter, in part, is this: in Time we are not too far from our colonial handicraft era with its fine craft traditions. Then in the mid-nineteenth century the machine age began to creep up on us. And before we knew it, or were emotionally equipped to cope with it, the twentieth century's mass-produced objects of everyday use made, in a manner of speaking, a displaced person out of the handicrafts. Thanks to modern industry, and its twin sister, sales know-how, the necessity to make useful objects no longer exists for us. However, the spiritual necessity does, the more so inasmuch as the machine age is releasing such an ever-increasing amount of leisure time for the average individual that we suddenly find ourselves confronted by what almost amounts to the mass spectacle of idle hands grasping at anything, even painting with numbers, in order to fill the emotional gap caused by hunger to create.

It is not the art educator's job to decide what our contemporary industrial society should or should not do about reviving an economic activity which is out of context with our present environment. It is, however, his or her responsi-

Left, plastic print, "Crocus," from which the screen print fabric design shown at the top of this page was developed.

bility to take leadership in working out the means whereby the crafts can be integrated into art programs in our schools in such ways as to become a highly effective educative tool for training the feelings, the sensations, the perceptions, and the intellects, of our children. In the latter case it goes without saying that the crafts can also be useful as auxiliary means of learning about other things, probably foremost of these being arithmetic. Such practical teaching methods have already been explored but in the process they have seldom been related to art education.

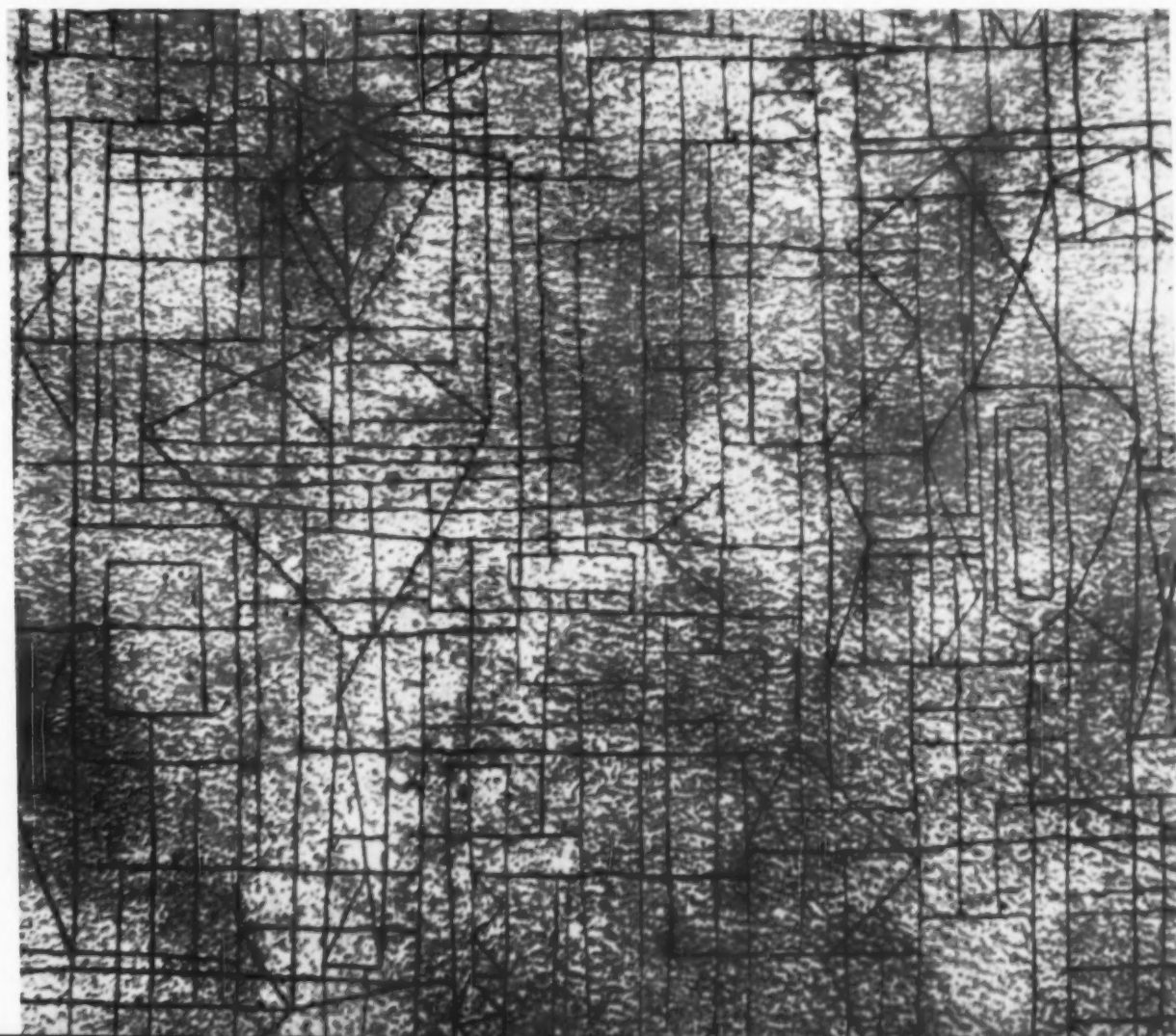
In the light of Sir Herbert Read's excellent breakdown of the distinction between the arts and crafts; painting, sculpture and the graphic arts being thought of as the arts of expression, and the crafts as arts of construction, we see more clearly the close relationship existing between them despite the variance of mental and psychological faculties involved in both. As this relation between them is clarified, the arts and crafts can, Read says, be related to stages in the development of the child. For instance, and I quote, "The arts of expression begin as soon as the child can manipulate material, whereas the arts of construction do not begin until

the child has some conceptual knowledge and some ability to manipulate concepts such as measurements, and so on."

I, for one, could not agree more heartily with Sir Herbert Read when he says he wishes the word craft might be eliminated; in fact, there are times when I would also like to eliminate the word art and quite simply combine both of these prime originating activities into the all-embracing word design. For surely a mural, a mobile, or a piece of monumental sculpture, can as validly be called a design and, in one sense at least, function as usefully in man's life, as a hand-wrought metal ash tray or coffee pot, an enameled plate, a wooden bowl, or a hand-woven textile. All have tactile or manipulative elements which must be dealt with by the designer; to all must be brought highly personal sensitivity to form, line, color, spaciality and texture; and all offer the possibilities Piaget describes, of the development of all the faculties through the manipulation of objects in space.

In passing I might say I also prefer to use the word design as a blanket designation for the arts and crafts because I believe this would serve so admirably to dispel that left-over miasma of nineteenth century snobbery which referred

Fabric design by the author, Ruth Reeves. A recognized painter, as well as craftsman, her designs have the hallmark of art.





"Hurricane Hazel," oil painting on canvas by Ruth Reeves.

to them as the major and minor arts respectively. Not that this nonsense adds to or detracts from one of the main issues at hand—which is that of stressing the urgency for teachers' awareness of the esthetic and educational factors involved in teaching the practice of craftsmanship. Such derogation of the crafts merely presents a rather minor spot of emotional confusion to an already confused area of thinking. But for this very reason it would be a salutary thing if we could somehow contrive to clear it off the decks for good and all.

Particularly in teaching the crafts one of the most difficult problems facing the art teacher dedicated to the development of the uniqueness of the individual is the pupil's tendency to copy, or be influenced by designs of useful objects with which he is familiar in his home surroundings. Also welling up from his unconscious visual storage vaults is apt to come a great spate of borrowed designs so lavishly presented to him by our swift-moving commercial world of magazines, department stores, movies and television. The result is that the teacher is apt to be confronted by a first-class crop of esthetic clichés based upon designs both of the past and the present.

However, the answer to this situation does not lie in isolation from this era's mass production onslaught of visual communication. Rather, it lies more properly in the aware teacher working out methods of teaching expressly aimed at stimulating the student's ability to originate his own designs. I realize this is what one might call the sixty-four dollar suggestion. However, it is not made lightly. If the co-ordination of arts and crafts into one over-all unit is indeed the answer to the unhappy condition of craft teaching in

general education today, then what is required is a much richer background of teacher training in both art and the crafts than is currently offered by many of our teachers' colleges.

In the event that I may have given the impression that emphasis on craft techniques in our school arts programs is fairly unimportant, let me correct it immediately. The greatest respect and admiration should be accorded to technical skills in judging all craft performances, including those of painting and sculpture; and the student also wants and needs to arrive at designing and making objects of which he is himself proud, and proud to show his fellows. Technical skill, or, if you like, painstaking care, is a valid psychological and esthetic objective in the production of any distinguished design. But if it is the only redeeming element in that production the end result is sterility. On the other hand, a fine technical performance can also indicate the student has formed a profound organic relationship to the materials chosen to carry out his design—a relationship that can only be described as tantamount to love. It is often from this close organic relationship that the finest designs result. Those great handicraftsmen, the Shakers, formulated a superb slogan to describe this idea of love constituting one of the vital esthetic elements in a moving craft production. It was this: "Hands to work and hearts to God." Rephrase this general philosophy in any twentieth century way you choose, the results of this early American cult's attitude regarding the production of their handicrafts are well nigh unbeatable.

It is also important, I believe, to introduce a visual historical survey of the arts of man into a one-unit arts and crafts program in general education. Not, I hasten to add, to be used as an incentive for the student to loot design ideas from the great mastercraftsmen of the handicraft eras, nor yet from our contemporary designers of stature, but expressly that through such exposure they may develop into more visually literate persons—individuals capable of understanding those currents of man's thoughts and feelings down through the millennia which have always constrained him to express himself through design symbols typical of his own era or culture. Moreover, such exposure is necessary because if art educators fail to bring their students to the point where they can distinguish between good and bad designs of the various historical periods; and by the same token, if we fail to bring them to the point of reverencing the good designs they themselves have originated, then we have ill-equipped them to appreciate, and themselves experience, that breath-taking and special uniqueness in a work of art which is the hallmark, so to speak, of man's great and original masterpieces since history began.

Ruth Reeves was among the first American artists to utilize the silk-screen technique as a creative medium for textiles, and she still remains among the first in our book. She is on the staff of the department of painting and sculpture at Columbia University, and is advisory editor of *School Arts*.

JOHN E. COURTNEY

What should the teacher do when a kindergarten child has an idea of his own? Should she discourage him by substituting her own plans or, like this teacher, help the child find a way to develop his own ideas?

ONCE IN A KINDERGARTEN

"I want to make a boat." This desire was expressed with considerable zeal and strength of conviction by one small boy in the kindergarten. All of the other children were busily engaged in a variety of activities and the teacher was standing by ready to offer any needed assistance in the way of encouragement, suggestion or a helping hand. Again the voice said, "I want to make a boat." The teacher could not know what prompted this sudden urge on the part of the youngster to make a boat. Nothing that had taken place in the room had suggested it. Of course, the idea might have occurred to him as the result of any number of experiences in his out-of-school environment. Nevertheless, here was a demanding young man—a healthy male child with an idea and apparently a keen desire to carry it out.

Confronted by this urgent request from the little boy, the kindergarten teacher began to think quickly. Here was a wise teacher who recognized this desire to make a boat as no idle wish coming from her young charge. She did not use any of the common stock of answers with which adults have learned to respond to the requests of children, as, for instance, "We cannot make a boat now," or "Is that the way you ask to make a boat?" or "That's lovely, dear, but wouldn't you rather play a game which the rest of us are going to play in a few minutes?" or "You wish to make a boat?" This teacher said nothing at that moment. She looked at the boy, smiled and took his hand for by now he was standing before her voicing his request with his whole being. She walked with him to the table where he had been working at cutting and pasting colored paper to make a picture. She looked at his work with him and calmly asked in a voice to challenge, "Why don't you make a boat?"

In the discussion that followed the teacher learned the problem which concerned her pupil. He could not make the boat as he wished from the colored paper. Neither could he make it from clay although he had worked many times in clay and liked it. To paint a picture of the boat was not his idea either. The teacher was sympathetic and furthermore, understood his problem. The boy had an idea but he had not yet discovered the way in which he could best express it. The colored paper had not worked for him and other material she had suggested had not sparked his interest. They began to walk about the room in search of a suitable material.

They investigated those being used by the other children, and as they did so they talked about his idea and consulted with boys and girls about possibilities for working it out.

The teacher did not want this idea to wane for lack of opportunity to develop it, therefore she tried to strengthen it in every way possible by helping the little boy to see his boat more and more clearly in his own imagination. They stopped before the large wooden building blocks in one corner of the room. These blocks had provided the material for developing many other ideas—perhaps they could be seen now as a boat. By this time several other children, curious and eager to help, had joined in the conversation and search. One of these was sure he could build a boat from the blocks and proceeded to prove it. The little boy, however, only watched and rather disappointedly shook his head. These would not do for his boat. Another youngster joined his friend at the blocks and they were immediately lost in the

A kindergarten boy receives help from a friend in making a boat. Spools, cord, wire, and bits of lumber were brought from home. Other children helped by bringing materials and at all times it was as real to them as it was to the boy.



wonderful business of building a boat big enough to hold just the two of them.

The teacher moved back to the group and left the boy watching his playmates at work with the blocks. She wondered if he would join them and watched to see as she helped a small girl remove her finished painting from the easel and put up a fresh sheet of paper. She could tell the little boy was still thinking about his problem by the look in his eyes and by the manner in which he stood. He was obviously lost in thoughts which carried him far from the group for the moment. As she was about to go to him in the hope that she might be of further help, the teacher noticed a quick bright change come over the little fellow. He darted to the work bench and the carpentry tools. He got out the hammer and some nails. He moved faster now as he looked for the scraps of wood which the youngsters had sawed and pounded from time to time. It was clear to the teacher that an attempt was to be made here to build a boat and she went forward to make sure the wood scraps were available.

The boy took part in other activities but his idea consumed much of his time as the days passed. Boats entered into his play, his conversation and his work. He needed help now and then and the teacher did not fail him. It's

Another youngster finishes a boat with a fine coat of paint.



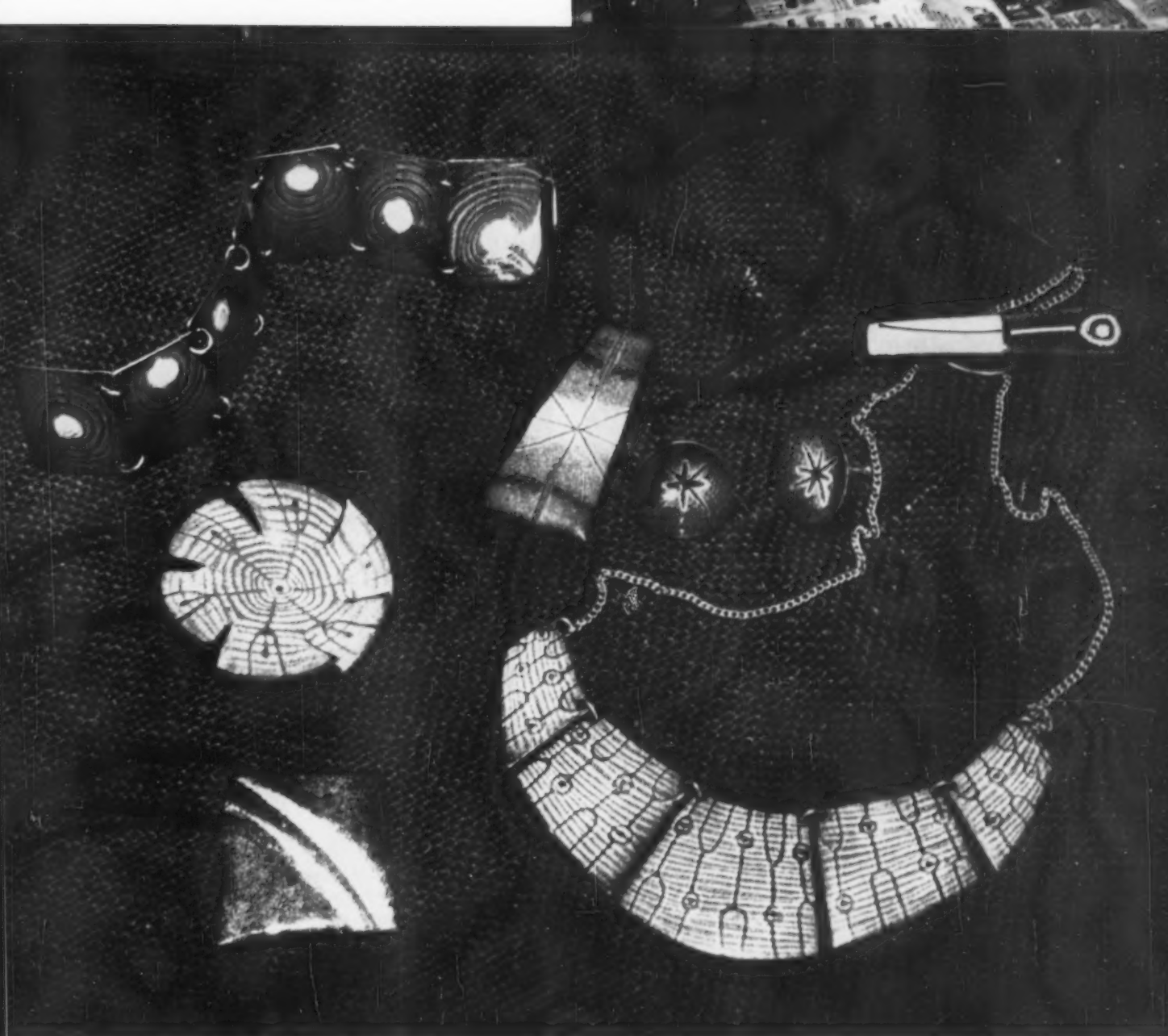
often more difficult to learn to pull a nail out of a board after it has gone in crooked than it is to learn how to pound it in in the first place. It's very discouraging also to have an important board split just about the time it has all the nails pounded into it that it will hold. Learning to see and figure out how boards fit together best takes time, patience and usually a few failures for the beginner. An understanding teacher can calm warm tempers and often save the day by a timely suggestion which straightens out the thinking and eases tensions. "You know how sometimes nails just aren't long enough, and actually it is the board that is too thick?" Finding out about tools and learning to clean up and put away was a part of the boat work that carried over into other activities as well. But it was all exciting and satisfying to the youngster because of the wonderful feeling of accomplishment and fulfillment that came from watching an object grow and develop from his own efforts—from creating the forms which expressed his thoughts and feelings. The teacher could tell from his behavior that he was experiencing a glorious new sensation.

The room did not supply all of the materials needed to make the boat. The boy brought spools, cord, wire and bits of lumber from his home to add to the growing construction. The other children found it fun to help him by bringing in offerings for him to try also. At times they even helped with the construction of the boat. At all times it was as real to them as it was to the little boy. After this beginning, a few other children, among them one little girl, were stimulated to build boats from wood. All of the pupils, however, were proud of their results and, when displaying their own accomplishments to visitors, almost always directed their attention to the boatbuilding before they were through. This was helpful; it made the boatmakers happy and it informed the visitors.

When, after a few weeks, the boats were completed and had been given a fine coat of paint, they looked like nothing more than a collection of blocks and spools in wide assortment all fastened one to the other—not only several feet long, but also piled quite high. With the explanation and enthusiasm of the children, however, understanding adults could very well imagine they saw boats too. The "Daddies" who made arrangements to be away from their work, and brought automobiles especially to haul the constructions home, discovered how important it is to a child to have his work recognized and respected.

You see, this had been a very real experience to these children and one which they will probably recall in the future with pleasure and happiness. It must also be a real satisfaction to parents of the very young to know the teacher is aware of the basic needs of growing boys and girls in learning to express themselves and, like the teacher in this kindergarten, makes every effort to provide for them effectively.

Dr. John E. Courtney is director of the department of art of the State Teachers College at Jersey City, New Jersey.



Enameled jewelry by students of the James Madison Junior High School. Students cut their own shapes for their own designs.

Enameling as an art medium

HENRY PETTERSON

Enameling is a fast-growing medium in both schools and shops of hobby workers. Students of a Seattle junior high school show us that it has possibilities for creative work which make it a useful art medium.

A fast-growing art medium in our schools these days is the art of enameling. Manufacturers of enameling equipment and supplies find themselves in the happy situation of being swamped with orders. Hobbyists and artists by the score are trying their hand at this fascinating new art form. For classroom work, the most important item is the kiln—the size, of which depends on the program involved. A small electric burner type kiln is suitable for a small group or for individual



Above, students select their own enamel colors to be fired on copper forms. Below, a student removes fired articles from the kiln. Note the asbestos gloves and goggles worn as safety precautions with the large kiln, which reaches a temperature of about 1500 degrees. The boy at right, above is using a Propane torch to solder the findings clamped in place. Other methods may be used to melt the soft solder.



work, but is inadequate for an intensified enameling program. The small kilns have an advantage in that the initial cost is small; usually they function well on existing wiring and the space needed for their operation is at a minimum.

Certain precautions should be taken when setting up an enameling program in any school. The safety of the students should be the first consideration. Inadequate wiring or poor planning of the immediate area around the kiln could cause serious accidents. Any table surface used in conjunction with the removal of fired pieces from the kiln should be of some fireproof material, asbestos preferred. Asbestos gloves should be required equipment for anyone inserting or removing articles from the kiln itself. Goggles and masks are also desirable to insure the safety of children or adults doing enameling, particularly when large kilns are used.

Most school enameling programs are started on a limited basis; larger schools having sufficient enrollment to warrant specialized classes may find enameling an integral part of a jewelry class; while other teachers will want to use it as an extracurricular art project. Enameling offers the young artist many outlets: enameled paintings, jewelry, enameled containers of all kinds. In jewelry alone, the student can turn out such creditable items as pendants, bracelets, tie clasps, cuff links, earrings, belts, buckles, and pins. Val-

uable training in soldering, metal finishing, and measuring in metal are side benefits that might not otherwise be experienced by many students. Girls especially seem to enjoy the work in preparing and finishing a piece of jewelry, as much or more than do the boys.

The selection of colors and development of designs create much the same problems that arise in any classroom art situation. The mechanics of enameling are varied—new methods, materials are seemingly endless—all awaiting some interested student or teacher to discover them. The satisfaction received from removing an enameled piece from the kiln is probably the greatest experience to many persons; while to others the wearing of a finished piece of their own making gives them satisfaction; and to many more, the ability and the opportunity that enameling gives to the student and to the teacher to make something in art that is both attractive and useful is well worth the expense and change in routine of any art program.

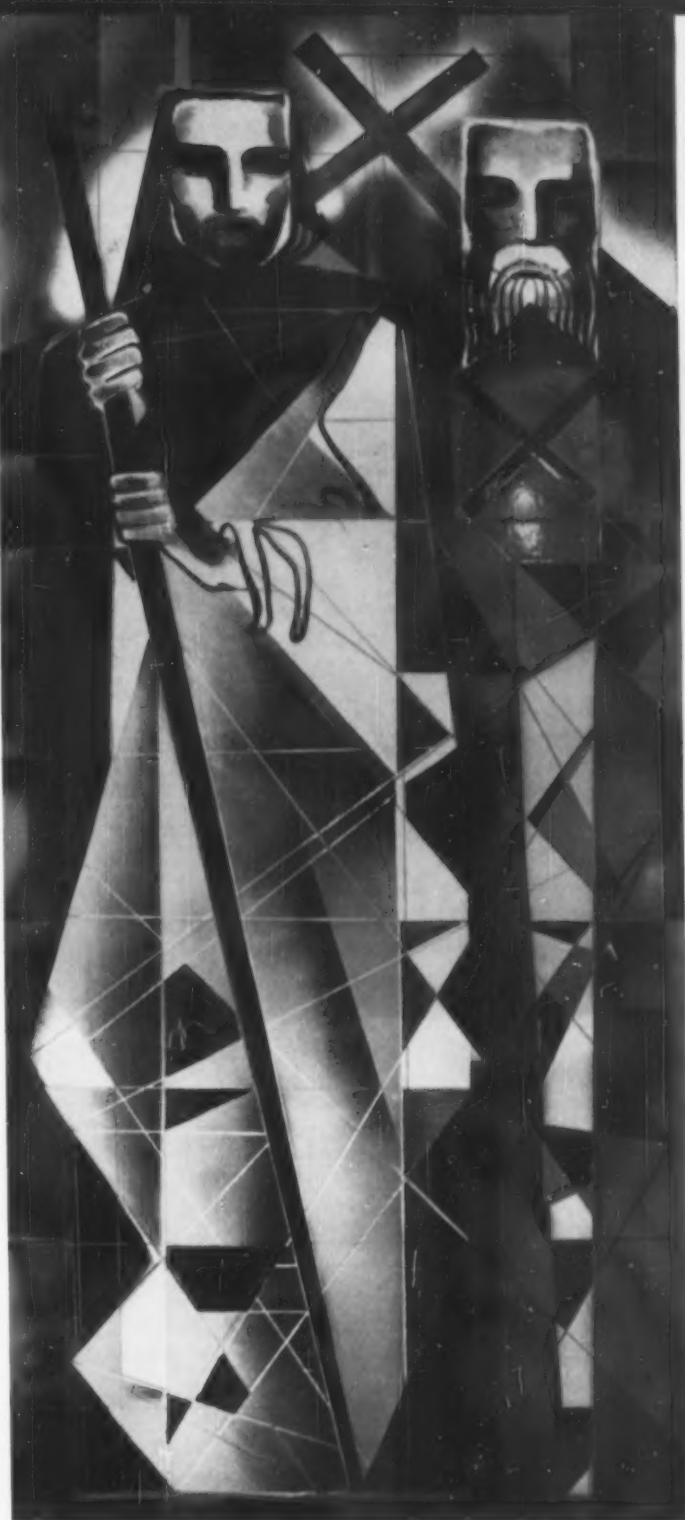
Larger kilns are desirable whenever possible, their main advantage being the ability to handle many items at once to insure uniform colors when firing, as would be the case in making a bracelet, belt, or ashtrays, etc. This is doubly important when many students are waiting to fire their work—the program is kept moving along at a better pace.

The purchase of findings is usually done by the instructor and school discounts by most finding manufacturers help in keeping the cost down for the student. The soldering of findings to the finished piece can be done quite easily and by a variety of methods. Some instructors find a solid-top type of hot plate very satisfactory. The finished pieces are placed on the hot plate, glass side down—an acid core solder is melted upon the clean copper surface—finding is laid down upon the solder in the desired position and the whole piece is then removed from the hot plate by using a pair of small tweezers. This method has the advantage of soldering many pieces at one time. Also it affords a relatively safe method when compared to the use of soldering iron or a torch.

Henry Petterson is art teacher at the James Madison Junior High School, Seattle, Washington; lives at Mercer Island.

Enameled belt by student of James Madison Junior High.

CROOKS



PARADE STUDIOS

WINTER ENAMELS *Thelma and Edward Winter, Cleveland, recently completed a group of religious panels for the new Bethany Evangelical Lutheran Church of Ashtabula, Ohio. The nine panels, 54 inches in height, total more than 18 feet in width. Each panel of 16-gauge enameling iron was fired approximately ten times. Blue-gray, brown, yellow, white, black, and liquid gold were used in the panel shown above. A sgraffito technique was used. Thelma Winter was the designer and Edward Winter executed the enamel panel.*



STAR NEWSPAPER SERVICE

About 500 teachers participated in Ontario program.

To say that the experience of being a staff member of the well-known Ontario "Summer Art Courses" was interesting, enlightening, or even inspiring would be an understatement. These courses which are held in Toronto each summer may be better described as an art workshop for the teachers of Ontario. For several years, we in Baltimore have considered this activity as an outstanding example of an art workshop. Not until the summer of 1954, however, when I was first honored by being invited to serve on its staff, was I able to comprehend its full significance. About five hundred teachers from all parts of Ontario, from other Canadian provinces and from several commonwealth areas, enroll for a summer of intensive experience in art education under the leadership of thirty to forty staff members, each a specialist in his particular field of art and/or education. The entire school building where the work is carried on becomes alive with art as new displays of creative work appear in the corridors daily. The teacher-students marvel at their own accomplishments and at those of the other students.

The summer art workshop held for teachers of Ontario each year draws more than five hundred participants. An American staff member during the past two summers gives impressions of this fine Canadian program.

PAULINE D. SMITH

IMPRESSIONS OF ONTARIO ART WORKSHOP

The most stimulating and valuable characteristic of the "Art Course" is the democratic, friendly, cooperative spirit shared by the entire staff and student body. The atmosphere makes hard work a joy and inspires everyone to maximum productivity, while an attitude of sincerity and professional zeal is evident throughout the session. Many teachers enroll intending to work only one summer in art, but they usually return the second, third and again the fourth year to complete requirements for the "supervisor's certificate." The development and organization of a workshop with the qualities that I have described does not just happen. I am sure that the other staff members and the students will agree that it all came about through the expert leadership of Dr. C. D. Gaitskell, Director of Art in the Province of Ontario, who has acted as Principal of the Summer Courses in Art since 1945. Summer courses in all areas of education have been offered by the Ontario Department of Education for many years, except during the four years when Canada was at war. When they were resumed in 1945, the courses in art were organized by Dr. Gaitskell from a point of view entirely new, that of a teachers' workshop. The enrollment that year was 144, and the staff consisted of 5 members. In 1946 the enrollment rose to 346.

It was discovered that not one of the students enrolled in the 1945 course had ever participated in the workshop-type of organization. Since Dr. Gaitskell strongly feels the importance of student opinion, each student was asked at the end of the first two weeks to evaluate the workshop, a practice which is still continued. A questionnaire dealing with such items as the preplanning by the staff, the work carried on by the students, the help received from staff members, the social program, the students' working groups and the social orienta-

tion of students, was filled in by those enrolled. The returns received from this questionnaire indicated general satisfaction with all the phases of the program. The returns from a second questionnaire given to the students at the close of the session were similar to those of the first. The increase in enrollment in 1946 over that of 1945 in itself speaks for the

success of the newly-inaugurated plan. Each year the enrollment increased, until in 1952 it became necessary to limit the number attending to 500. Many applicants had to be refused admission.

The following characteristics of contemporary art education, listed in "Art Education in the Province of Ontario" by

Constantly changing exhibits keep all of the participants informed on what is taking place in various classes at Toronto.





Teachers of all ages try their hands at various materials.

Pauline D. Smith is assistant supervisor of art, Department of Education, Baltimore, Maryland. The pioneering leadership of Dr. C. D. Gaitskell in the Province of Ontario has brought world-wide recognition and is a challenge to all of us. It was our privilege to pay a short visit to the workshop this summer and we found it all that Mrs. Smith tells us, and more. American states could learn much from Ontario.

C. D. Gaitskell (Ryerson Press, 1948), page 10, may be considered as principles deemed most important in carrying out the workshop program: "1. The provision for creativeness in all activities and for all participants. 2. The method of acquiring skills through activities which engage the emotions and the intellect of the learner. 3. The provisions made for the learner to enjoy freedom of thought. 4. The manner in which art is fused with experience in life. 5. The stress which is placed upon developing the taste of the learner. 6. The manner in which art education is used to relate the individual to his social group."

Because Dr. Gaitskell feels that the visiting staff members from outside of Canada have contributed worth-while ideas that are new to the teachers of Ontario, a few persons from the British Isles, the United States and elsewhere each year are invited to be on the staff. In 1954, for example, Miss Marie Huper, assistant professor of art, Agnes Scott College, Decatur, Georgia, and I were invited from the United States, two staff members were from England and one was from India. This past summer, the Americans on the staff were Professor Vernon Bobbit of Albion College, Michigan, Mr. Charles Wetmore, an industrial designer, who is now a resident of Toronto, and myself.

The enriching experience of having a part in such an organization as the summer art courses, sharing in an atmosphere of art education and social relationships at their best, working, exchanging ideas, teaching and learning under inspiring leadership while associating with the Canadians, the finest of people, causes one to feel that any contribution he is able to make to such a situation is very small indeed. Although teachers within the British Commonwealth of nations only are eligible to enroll in the summer art courses, visitors are always welcome, and many people come from all parts of the United States and elsewhere. It may be safely said that even to visit this workshop is to be greatly impressed.

Teachers who do things themselves become better teachers.





DEN WEINER

Front of the Abraham Lincoln Junior High School. Robert D. Goldman heads the integrated fine and industrial arts program.

A NEW IDEA IN A NEW SCHOOL

Philadelphia's Abraham Lincoln Junior-Senior High School has an unusual department which combines the fine and industrial arts. Various staff members give us a report on a possible future trend in education.

A Statement by the Principal, Charles H. Williams

The Abraham Lincoln Junior-Senior High School, the first Philadelphia high school to be built after the end of World War II, offers a vital and comprehensive fine and industrial arts program to her pupils. In nine broad areas—art, graphic arts, textiles, transportation, metal, wood, electricity and

electronics, ceramics and mechanical drawing—thirteen shops, two of them general, house opportunities for creative planning, understanding of fundamental processes, and mastery of skills and techniques. Each of the thirteen shops—two art rooms and one for mechanical drawing are considered to be workshops—includes a planning room in which students do preliminary sketching and designing before launching a project.

The Fine and Industrial Arts Department is staffed by a particularly imaginative, industrious, and loyal group of twenty teachers, headed by Mr. Robert D. Goldman, whose inspiring leadership and indefatigability have elicited the best from both colleagues and pupils. Combining excellent backgrounds in the various areas of instruction with sound philosophy and sympathetic understanding of both pupils



Margaret Kairer, one of a staff of twenty personalities in the fine and industrial arts department discusses creative drawing with a Lincoln student. The movable student desks and chairs are actually moved. The drawing below is from the sketchbook of Nancy Brodt. All pupils may elect fine and industrial arts courses, and 2,460 are in the program.



and the job at hand, the men and women of the Fine and Industrial Arts Department assist students to identify their interests and creative capacities, to plan feasible and worthwhile projects, and to carry them to completion, often with outstanding results.

The vigorous and attractive boys and girls of Lincoln are fortunate beneficiaries of the talented staff and modern facilities and equipment. Rostering to fine and industrial arts is available to all pupils as a major or a minor subject regardless of course. Of the 4,064 boys and girls now on roll, 2,460 are presently a part of the organized program. Their achievements bespeak the excellence of the instruction and of the basic philosophy and sound planning underlying. Since February 1950, when Lincoln opened its doors, over 1000 students of fine and industrial arts have gained local or national recognition and therewith have brought honor to their school.

The rostered pupil number per term, of course, is not the total picture of pupil participation in arts experiences at Lincoln. Club and other opportunities are present to encourage those interested in art and shop classes to have the opportunities offered in fine and industrial arts. Some students "schedule" themselves during unassigned periods to these areas. Every student whose career here involves four or more years has had a rostered "exposure" to the arts in addition to non-rostered opportunities, which include art trips, exhibitions, lectures, and special demonstrations.

With a shining new building on a campus of ninety-six acres, in the burgeoning Northeast Section of Philadelphia, wonderfully attractive American boys and girls find both challenge and opportunity. Working together here, both pupils and teachers might well, like the Psalmist say, "The lines are fallen unto me in pleasant places; Yea, I have a goodly heritage."

Charles H. Williams is the principal of Lincoln High School.

Language of Manipulative Arts, Robert D. Goldman

- I am not a half man, part of me dead, part of me alive.
- I breathe out of both nostrils. ● I cry out of both eyes.
- I live on bread and flowers, not bread or flowers.

Total growth is a popular phrase. Too popular; it no longer calls forth a personal empathy. It now ranks with "Home and Country," "Do Your Duty," "Love, Honor and Obey" as accepted verbal banners. We gather under the banner because we have known its meaning from time immemorial, or because it is stylish from time now; or we shy away through antipathy or callousness, or because we have a better or a gaudier banner.

Total growth means bread and flowers. It means human beings, not walking zombies. It means our educational, cultural and human heritage. We feel and think; we plan and do; we see and touch; we react and reconsider; we live, and live to sing the glory of that living. The whole determines

the parts, not the parts the whole; the pessimists and subject mongers not withstanding.

We have seen the light. Yet we insist on stumbling around in the dark. Art advancing from the product as the end-all and being accepted for doing as well as communication and expression, can and has been utilized as a manipulative sensory means of learning, entailing as it must, personal involvement. Similarly, the industrial arts removed from over-specialization for purely vocational purpose on the one hand and from a manual training handiwork activity on the other, with human beings no longer thought of as mere "technological extensions" can and has served as a vital means of introducing new generations to our industrial democracy. The two together, art and industrial arts, with false barriers down and meaningless fragmentation uprooted, keyed to the creative, searching, building spirit of man, become one aesthetically, culturally and educationally. If we start with the learner, it is difficult to separate the two. For instance, on the secondary level to stimulate the imagination anew and to foster creativity on a higher maturation scale one must almost perforce turn to the three-dimensional and industrial media of today. Likewise, in industrial arts, one cannot separate planning and fabrication; and here elements indigenous to art become paramount in the experience.

Using the common denominators of raw materials, tools and power machines and equipment of our contemporary

industrial civilization the manipulative arts (art, craft and industrial work) at Lincoln High School interpret our civilization in a direct experience method employing all components of growth. Clay, woods, metals, plaster, wools, cottons, papers, sand, liquids, stone are dealt with directly. Man's methods and processes in dealing with conversion of raw materials to man's use; the nature of tools, hand and machine; world sources of materials; the effects of industrialization on our society are all within the experiences in the framework of the arts.

Translated therefore, in terms of learning experiences the integration of fine and industrial arts is a natural concept. This does not necessarily divest it of subtleties nor make it easy to apply. In implementation, we find at the Abraham Lincoln High School constant need to solve new problems and provide new opportunities. Program is evolved by the staff with the department head as "curriculum worker" for the staff. The art, crafts and industrial arts at Lincoln High School in philosophy and implementation, are one unit "naturally" on the assumption that human fulfillment and accomplishment rest upon the proper coordination of all creative faculties. "I am not a half man . . ."

Robert D. Goldman is head of Lincoln's department of fine and industrial arts and is an advisory editor of *School Arts*.

Robert Goldman, department head, and student Linda Bloch look over work being selected for an overseas art project.



Textiles and Creative Experience, Grace Crawford

The tactile experience provides a means for direct awareness of the physical and cultural environment and stirs the need to produce something of warmth and beauty. The imagination takes fire from the stimulation of color and texture within manipulative control of the student. Growing self-assurance finds itself in command of the whole creative process, with a wider and warmer appreciation of others who have pioneered and developed a culture out of a basic human need for clothing.

At Lincoln High School on the secondary level, the wide range of opportunities for exploration in the textile field offers many rich experiences. As one of these outstanding experiences the student learns how to bring into living existence a loom-woven fabric which grows first from the germinal idea of functional need. This need may be for a scarf or necktie to wear with a new jacket, a rug or a set of

Students enjoy weaving their own designs. Knitting, sewing, patternmaking, and dyeing are also available to students.

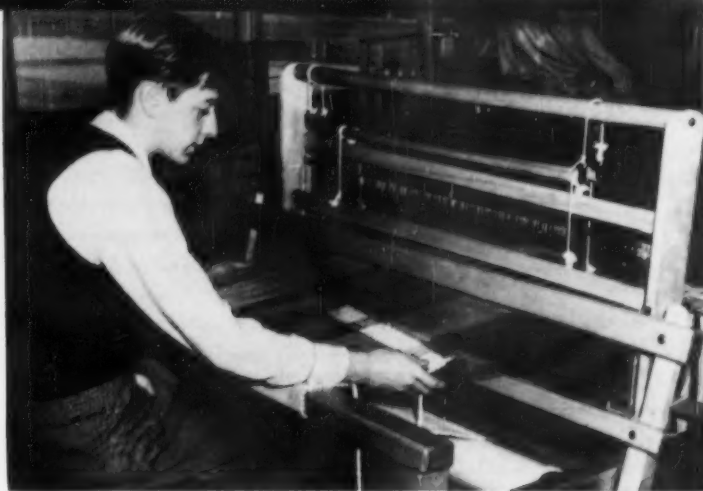


table mats for mother, or a belt for sister or brother. The making of these useful things brings its accompanying sense of mastery over familiar materials previously beyond understanding or manipulation. But not the least of many growth experiences in the process is the healthy cementing of family ties and shared pleasures in the boy's or girl's accomplishment.

These same human satisfactions and a wider awareness of man's working world and its possibilities for gainful employment or creative pastime activity, carry through such other experiences as making simple looms and knitting frames, experiences in machine sewing or tailoring and pattern manipulation, weaving rugs, knotting or hooking techniques, the understanding of color as fibers are dyed or decorated by printing techniques. Analysis of the various ways by which textile materials are constructed logically leads to the understanding of suitable choices for specific purposes in clothing, home furnishings, and accessories. The teen-ager's growing concern to select the latest style-right clothes may point the way to his first awareness of all the ramifications of the designing, manufacturing, retailing and advertising of textile products.

The art conscious teacher will know how to dramatize the creative possibilities inherent in combinations of yarns and unusual materials and fibers through the use of collage or other initial color and textural explorations. Aesthetic appreciations may grow from simple beginnings of frame weaving, or belt making on weaving cards or simple-to-construct tape looms. Designs worked out initially on paper with crayons or water colors sometimes prove the approach which becomes a vibrant reality when carried through to completion as a textile fabric. Whether the student begins with the immediate tactile approach, or from a conscious design concept, the excitement and fun of working with textile media is spontaneous and infectious. There is a native empathy between man as he has come up through the centuries and the first weaver whose growing skills put the spark to the development of civilization. Each neophyte seems to relive the all-inclusive and nonprecious nature of the experience, to the lasting enrichment of his personality.

Grace P. Crawford teaches textiles at Lincoln High School.

Adventures in the General Shop, Michael Marcase

An integral part of Abraham Lincoln Junior-Senior High School's extensive educational program, General Shop, offers students of Junior High School level broad areas of Industrial Arts for manipulative and sensory experiences. These include work in wood, metal, textiles, ceramics, leather, graphics and plastics. However, subject matter cuts across these usual shop divisions, and areas of learning may very well comprise a few or all of these shop subjects. Strong emphasis is placed on creative projects and vigorous activity, with form and idea being thought of as synonymous.

Quite the contrary to a possible misleading impression that so many areas could create confusion, complete harmony can be achieved by the very presence of their inclusion. The harmony is a result of pupil empathy. It stands to reason that lackadaisical attitudes or idleness cannot be evident in a classroom filled with fascinating areas of interest. "Boy interests," new horizons, the love of doing, all provide for this interest. Variety of areas and variety in the areas adds to the fascination. Woodworking, for example, does not include the perennial broom holder or tie rack, but may emphasize three-dimensional designs in wood sculpture or other personalized experiences stemming from pupil rather than teacher interest. Currently, creative abstract carvings of marine and bird life are favorite projects with turned and gouged bowls and candy dishes a close second. It is hoped that form and function is always considered not by the adult guide alone, but directly by the pupil.

The work adventure can be applied to the encouragement of creative planning. In the general shop, a student may be encouraged to include three or four different materials in one project. There are no dead ends! If a student wants a table lamp with a ceramic base, carved wood figure, wrought-iron supports and a plastic shade, he can possibly make it, learning fundamentals as he goes along; the student experiences learning in five areas including electric wiring. Contribution to general education being the main objective, highly manipulative skills are not stressed. Knowledge and understanding of basic materials and the methods of their fabrication, do not demand these skills.

The General Shop certainly has its place in the general education of contemporary American youth, for if it utilizes its facilities, it must establish an appreciation of varied materials and their adaptabilities. It should instill a knowledge of our industrial civilization and should be dedicated to a full development of each individual. Our General Shop is in a way a laboratory for the purpose of experimental exploration, but also there exists co-planned courses of general areas and direction. We do not consider future shop courses or employment as an objective, but this comprehensive experience certainly can be an asset to our students' future fields of endeavor.

Michael P. Marcase, like other industrial arts specialists at Lincoln, finds much value in a design-oriented program.



In the general shop students experience direct carving with an emphasis on personal ideas. Areas of work include wood, metal, textiles, ceramics, leather, graphics, and plastics.



Another section of the general shop, above, shows students utilizing metal facilities. The ninth grade boys, below, are receiving an introduction to the direct handling of clay.





PHILIP REITH STUDENT PHOTO

A student cuts a silk-screen stencil for a poster project. A wood block design is chiseled away by a student, below.



PHILIP REITH

Graphic Arts for the Adolescent, Leonard Laskin

A graphic arts program lends itself to the opening of new vistas for the adolescent. Techniques of lithography, silk screen, etching and woodcuts prove to be new and adventurous experiences. Cognizant of the fact that the student must experience real satisfaction of his psychological and emotional needs, the teacher of graphics gives the student opportunities to explore firsthand the various graphic arts media, in an atmosphere of free choice, thus allowing the discovery of himself as a competent, creative individual.

In the graphic arts shop we recognize this fact and have encouraged those creative experiences which have educational implications. Students in the graphics shop are constantly being shown outstanding examples of contemporary graphic art. They are encouraged to think "big" and work "big." Because of the very nature of the work, muscular coordination and manipulation are given an opportunity to develop along healthful lines. The student's capacities for perception are not only heightened and refined, but students also gain access to new ways of perceiving and understanding their environment.

One project, recently completed, was a poster for a school dance. There is a danger of stereotyping in a project of this nature. Because of the large amount of copy necessary, plus the admonition that the copy must be large and legible, the design element may be passed over or expediently forgotten. To the learner, without professional advertising skill, the request for "something fresh and new" imposes quite a problem. The young man solved it by using rectangles of colored construction paper (representing areas of copy) and shifting them about on a sheet of black cardboard until an interesting arrangement was found. A motif was arrived at by an abstract interpretation of the figure eight which the student felt was needed for the completion of the design. A full-size pencil "rough" was made to serve as a master for stencil cutting. The student's aesthetic growth became readily apparent in his appreciation for

A section of the graphic arts shop showing presses. The papermaking, binding, and photographic facilities are elsewhere.





JERRY VERNILE

The broad program in the ceramics shop includes carving in stone, cement, and aluminum. The birdbath is of cast cement.

organization of space, line, color and their harmonious relationship to each other.

Another project recently completed was a six-foot high life-size woodcut. A twelfth-grader selected a religious theme entitled "The Saint." Because of the nature of the subject, the student used a narrow plank of white pine, the narrowness emphasizing the ascetic quality of the work. Using a wide brush and black tempera, he sketched the design on wood. The design was then cut with chisels and leather mallet. In printing, which was done on Kraft wrapping paper, the back of the plank was used to print a background color.

Other forms of experimental projects include the silk-screen printing of a tusche and glue stencil on paper prepared by marblizing and applying panels of color using water-soluble inks applied by a brayer. Dry point etchings are done on zinc plates approximately two feet by three feet in size. The graphic arts area at the Lincoln High School is comprehensive, running the gamut from papermaking to bookbinding and including the various methods of reproduction and duplication known to contemporary society: Intaglio, lithography, typography, photography, serigraphy. This is a means of preparation of our youth for citizenship in our society; but chiefly through the development of his own potential in imagination, creativity and skill.

Leonard B. Laskin is graphic arts teacher at Lincoln High.

Excitement in the Ceramic Shop, Bernard Segal

In the ceramic workshop at Abraham Lincoln High School, we have the opportunity to introduce art forms in sculpture, pottery, tiles, enamels, cast stone and direct carving, bird-baths, mosaics, and a mixing of materials as in glass puddling in shallow ceramic pieces. As an introduction to form, a stone washed, whipped and ground by the forces of nature presents a simple shape that is beautiful in its simplicity. Time and direction is given to sensitizing to this beauty. Forms created by nature can be simple as beach pebble or as complex as natural growths and driftwoods. All these offer inspiration and motivation in seeking and creating form.

The ceramic workshop deals with three-dimensional designs as related to the pupils' personal experiences. Industrial Art students take the ceramic course as part of their curriculum, and the ceramic shop is open to all students at Lincoln High as an intra-curricular elective or as non-scheduled activity. The shops at Lincoln High School offer three-dimensional experiences and are available to major art classes to carry out their two-dimensional designs and to experiment and create with the materials offered by the shop courses. In brief, the doors to the ceramic shop are open to almost all of our students. In the ceramic shop, all students become familiar with the properties of clays, plaster, glass and cements and the results of some of these experiences



Sculpture above includes wood from trees felled by hurricane.

are shown in the photographs accompanying this article.

A metal reflector, such as a sheet of tin, has a mirror-like surface, and when an object is placed before it and the tin is twisted and turned, the object undergoes a change as you view its reflection, depending on your shifting point of view. This experience acts to stir the imagination and to prepare the student to become aware of, and to think of form in shapes other than geometric. A student may sketch a plaster dish shape that is reflected in the tin as a new design form, which helps to stimulate design thinking. A ceramic shape turned on a lathe in plaster, may be predetermined as to its shape and its eventual form as a glazed ceramic, from a two-dimensional design. In the plaster turning process, and throwing on the wheel with clay, gives the student an opportunity to see the form evolve and to take advantage of making changes. This experience also becomes a stimulus to creating better designs. The carving of plaster sculpture and making plaster models for ceramic reproduction, introduces the processes and methods of fine and industrial arts.

Tools used are those which should be found in any school workshop be it studio art room or three-dimensional shop: mallets, carving tools, rasps, sandpaper, etc; plus improvised tools, such as making tools from broken saw blades to cut, scrape and texture materials. A sandbox filled with dampened sand offers a stimulating experience, by experimenting with tool marks in the damp sand, digging out shapes and scoring the surface of the sand to design in reverse. A plaster mix poured into the sandbox, over the design produces forms for further experiments, design, ideas, and relief sculpture.

We work with sand and cement, utilizing cinders from the school boiler room to make concrete, using three parts crushed cinders, two parts sand and one part portland cement, mixed with enough water to make a good mix. This mix is poured into empty cardboard containers strong enough to hold the cement mixture, such as empty clay containers. We let the cement set overnight, and the next day the cardboard container is wet enough to be removed from the set form. While the cement is still wet the student begins to cut, carve, design and sculpture the cement block. The same cement mix is used in the making of birdbaths, by pouring the cement into wooden forms made in the shop. The stimulation processes work both with the students and the teachers. One teacher was able to work out his own ideas carrying the plaster model making over into cast aluminum sculptures of birds, fish, and other designs. With the visit of Hurricane Hazel, we collected fallen tree stumps and limbs for immediate and future carving projects.

Bernard Segal teaches ceramics and sculpture at this school.

Plaster carving and model making. The eleventh grade boy shown making a ship hull has since designed and made a sailboat.





JERRY VERNICK

Creative Design in the School Shop, Joseph Murri

In our technological age, in which emphasis is placed on mechanization, more than ever, has arisen a need for humanizing the efficient, cold and heartless machines which are constantly being produced. Man's creative expression of beauty, or art, finds a fertile field in its application to our modern society. The industrial arts shops and the art rooms offer an excellent opportunity for the development of an individual's creative abilities. Teachers, as with most other adults, generally tend to follow a fixed set of principles associated with art. Obviously, shop teachers often inject in the learner's project their own preferences for design. When this is done, we are merely copying past products, and are not contributing to development of real creativity. Since construction projects lend themselves to sound learning in the industrial arts shops, the learner should be given an opportunity to express his own design feelings in the construction of his own personally designed project.

While it is true that learners in industrial arts shops are not expected to design intricate mechanisms or complicated electronic circuits, it is reasonable to expect that they be able to reorganize or rearrange the layout of simple projects according to their own ingenuity. Also, to reach out to new experiences on their own level; here is where art can be applied for useful purposes. Learners in the school shop should be encouraged to utilize their experiences in producing and appreciating objects not only which are useful, but also beautiful. The problem is to combine the technological with the aesthetic; not to assume that form will neces-

sarily follow function. The industrial arts teacher is in a very advantageous position in that the shops and art rooms embody real life situations. This makes the instruction meaningful and useful to the learners. And further, the work method of teaching gives rise to great motivation. Since individualized instruction is required, the learner is assisted in developing according to his abilities, interests and desires.

Joseph Murri is the teacher of electricity and electronics.

Clay sculpture discussion, above. Motivated learner, below.





Student at work in the transportation shop. The visual aid shown at right is the original work of one of the students.

Art Activities in Non-Art Classes, Samuel Freas

The improvement of learning that results when children express themselves creatively has impressed teachers since the times of Pestalozzi. Recently, the thrill of such an experience, which must have been Pestalozzi's, was mine in a 7B class in Social Studies at Abraham Lincoln High School. My class was working on a unit entitled The Home and Family as a Social Institution; we were exploring the nature of the homes of ancient Egypt. It is our plan to make consistent use of the processes of logical thinking in working through various stages of our topic. In this particular instance we had been through all the steps which John Dewey has carefully delineated for us; we had sensed and analyzed our problem, we had made assumptions, we had conducted a search for solutions through our school library, we drew up our conclusions very carefully, we had shared what we had learned. Without question, we should have had a pretty thorough understanding of Egyptian homes, but we did not. It took only minutes to discover this by informal questioning of the class. The class felt it; I knew it. We had not learned this lesson fully.

Now—a question, "Who would like to draw anything about what we have learned?" Nearly all hands were raised. "What shall we draw?" "Let's draw the Egyptian homes." We drew; we drew the homes of Egypt—the tiny clay hovels of the poor—the palatial dwellings of the rich—the ornate and colorful edifices of the Pharaohs. Occasionally a hand was raised with a question, "How were the reeds mixed with the clay to make house walls?" "Was a doorway the same thing as a door?" "Rich Egyptians wrote their names on their doorways; where would the name be

placed?" Work progressed at a furious rate. The sound of the bell signifying the period's end stopped our work, but many questions followed, "May we finish these at home?" "Let's do it again tomorrow."

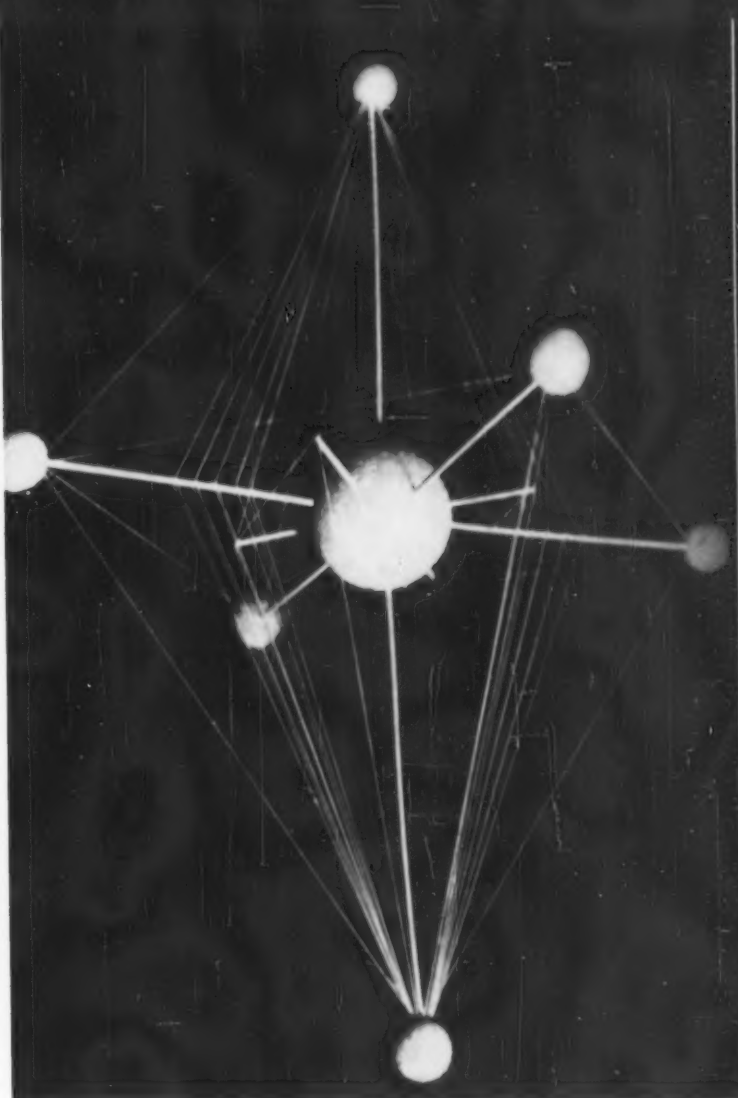
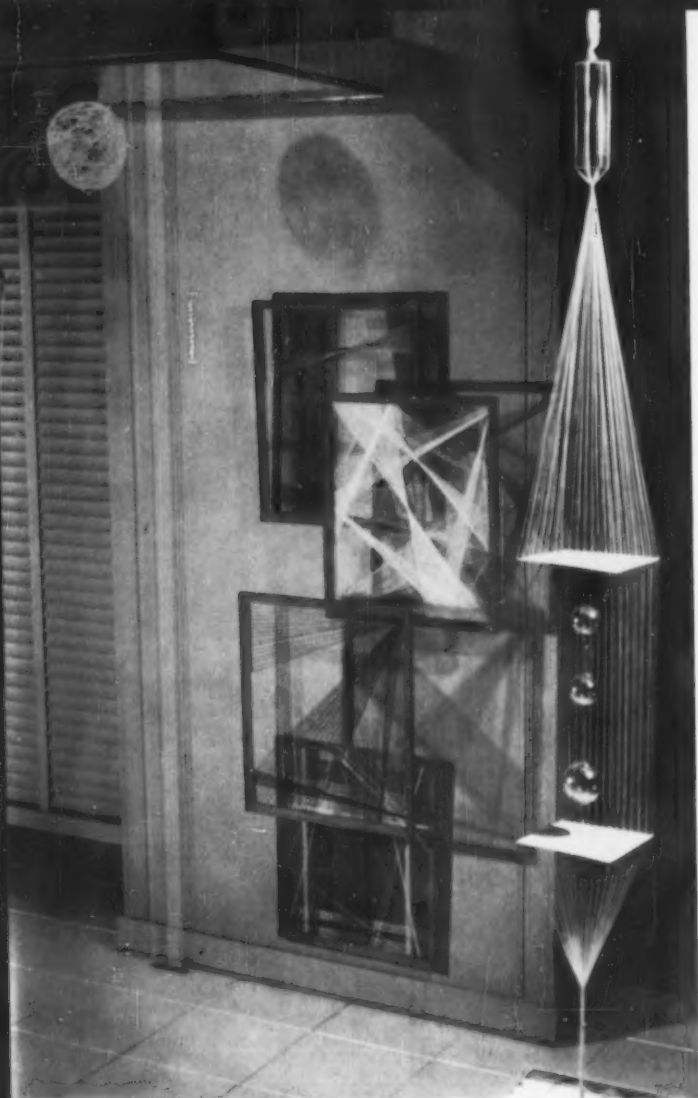
The answer of course was "yes." We did continue the drawing and by the next day each child had a set of drawings, some in pencil, some in crayon; all were children's ideas about the life and times of ancient Egypt. It was apparent that what had happened in the past twenty-four hours had more significance to the children's learning than the activities we had conducted during the past week. The children knew what they had learned. They understood more, from the slowest to the swiftest learner, about Egyptian homes. It was obvious from the tender care they gave to their creations; it was equally obvious from their excitement about their new knowledge. Needless to say their teacher was excited too.

This exciting episode was possible at Abraham Lincoln High School because of a number of conditions which exist there. These conditions are: 1. School administration encourages learning to function beyond the limitations of rigid subject-matter lines, therefore creative experiences are not confined to Art classes but permeate all classrooms. 2. Our Department head of Fine and Industrial Arts and his staff members function as resource persons and consultants to the entire school. 3. Art materials are freely provided to any teacher who requests them. In my class, significant and important learning resulted in Social Studies because of a creative and exciting experience with Art.

Samuel Freas teaches social studies at Lincoln High School.

Water color and ink were combined in student work below.





Los Angeles art teachers made these string designs during a workshop set up to explore new possibilities with the material.

AYLSWORTH KLEIHAUER

Los Angeles art teachers decided to explore various possibilities of string in design and found many new uses for an old material. Here is a report on their special workshop and some ideas they have developed.

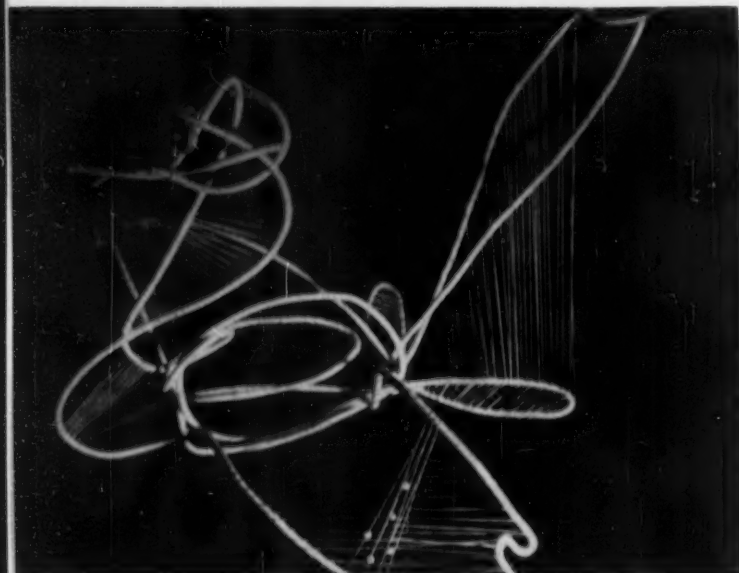
A HOLIDAY WITH STRINGS

String is a confusing category of cordage which comes somewhere between thread and rope. Just what fine line delineates these three is difficult to determine. However, to the group of Los Angeles art teachers who formed a workshop

to explore the visual possibilities of this linear material, definition was no deterrent. What could be done with string that had not been done before? What could be done better than existing examples? As is true in most research there



In their experiments, the art teachers discovered a great many things which could be done with string, and also found out things which could not be done. String can be used to tie space together and to neatly cut it into pieces. Since it starts one place and ends in another, your eye goes with it. Add color and you have an arresting medium. Results of the experiments were displayed for the benefit of others.



was also a great deal found out about what could not be done. String is line on its own. Using it is something like drawing on air. It can be tense and taut, illustrating the axiom of the shortest distance. Or it can hang with linear limpness like the casual strands that lie across the back of the llama. Then, at times it will wander with fluid unconcern to circle the boundaries of an inflated balloon. With string, space can be tied together or neatly cut in two, or three, or a million.

Above all, string is directional. It starts one place and ends another, and your eye goes with it. Add color and you have a visually arresting medium that easily takes its place among the most malleable of creative materials. These things, and much more, the workshop group discovered. Their explorations were so successful that the exhibit "Holiday With Strings" was set up in the Art offices of the Instructional Services building by Miss Ida May Anderson and Mr. John Scott. Many people who had put string in the cat's-cradle class, or thought of it as something to coil around a finger as a memory crutch, found that, in spite of Scotch tape, string is holding its own in a world where all sorts of new ideas are being found for the use of old atoms—including those twisted into "a cord for tying things."

Aylsworth Kleihauer is supervisor of secondary school art for the Los Angeles City Schools, Los Angeles, California.

SCHOOL ARTS FILE PLAN

For your convenience, School Arts articles are indexed and arranged so that the pages follow consecutively and are not

carried to the back. This "Easyfile" plan makes it possible to remove and file articles without destroying other major articles. About 500 teachers order an extra subscription to cut apart because they wish to preserve one copy intact. Suit yourself. The "Easyfile" plan is ready when you are.

Shop One, founded by craftsmen-teachers, is one of the most unique outlets for the sale of handcrafts in the United States. School Arts pays its tribute to a store which sells only well-designed products.

D. KENNETH WINEBRENNER

SHOP ONE



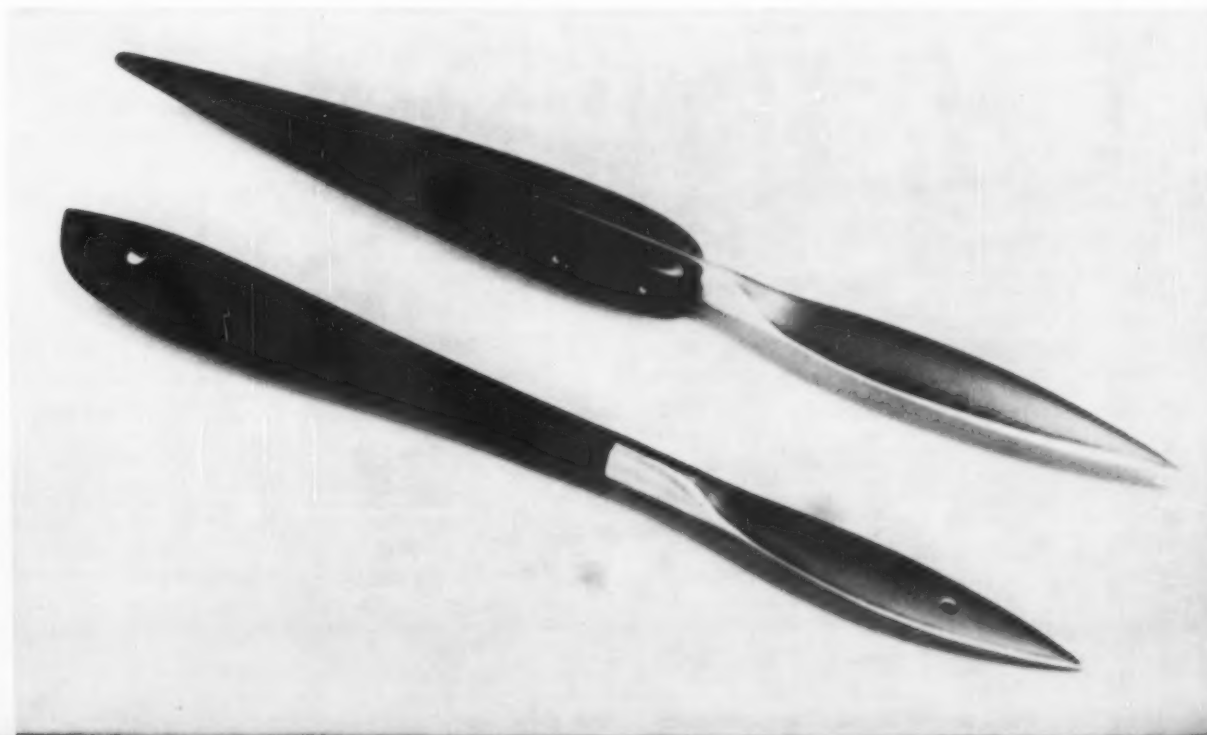
ALL PHOTOGRAPHS FOR SCHOOL ARTS BY DENNIS MARTIN

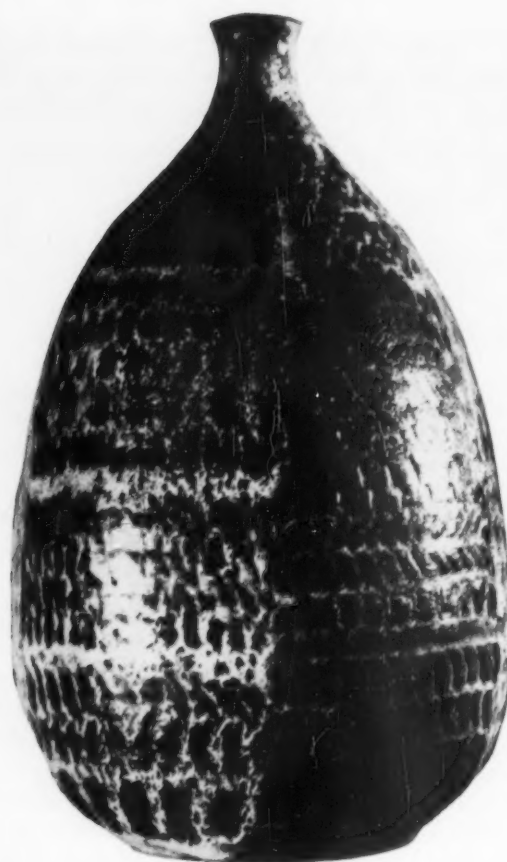
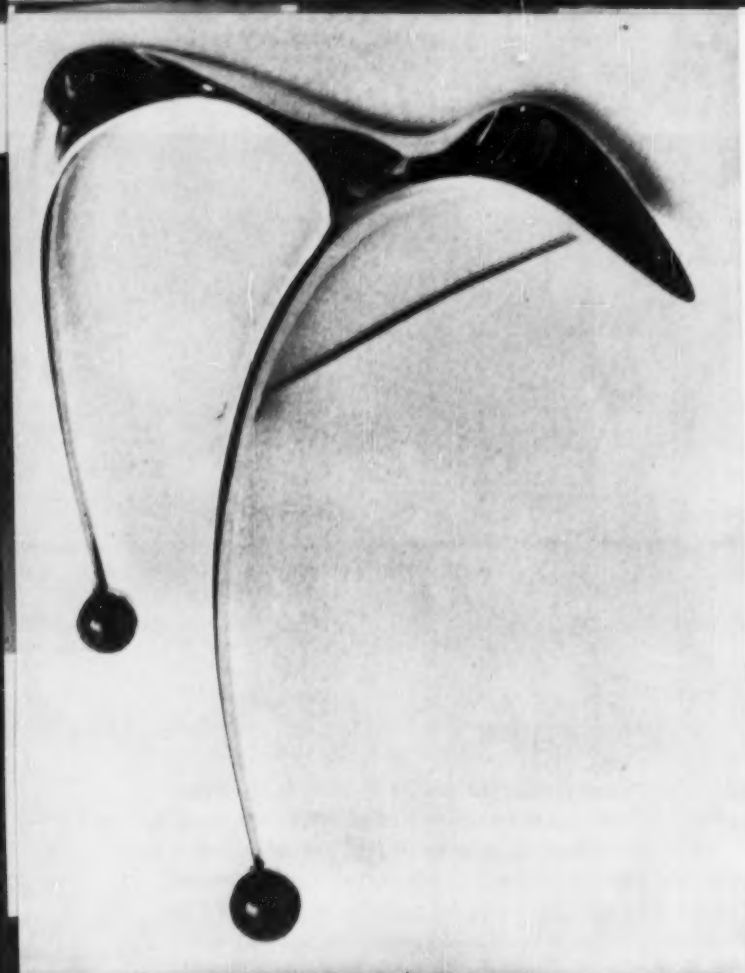
Shop One, a cooperative venture by local craftsmen at Rochester, New York, is one of the most unique craft shops in the country. It is unique because the associated craftsmen determined at the outset that they would exhibit and sell only well-designed hand products. There are no filler items of the usual gift store variety. Here every purchaser can buy with confidence that each product is the result of the ingenuity, skill, and design sense of a real craftsman. Here are products available at reasonable prices that will add charm and quality to any home. Here is an opportunity for the average family to own individually-designed, one-of-

a-kind or limited production articles to provide distinction and variety in an age of mass-produced products.

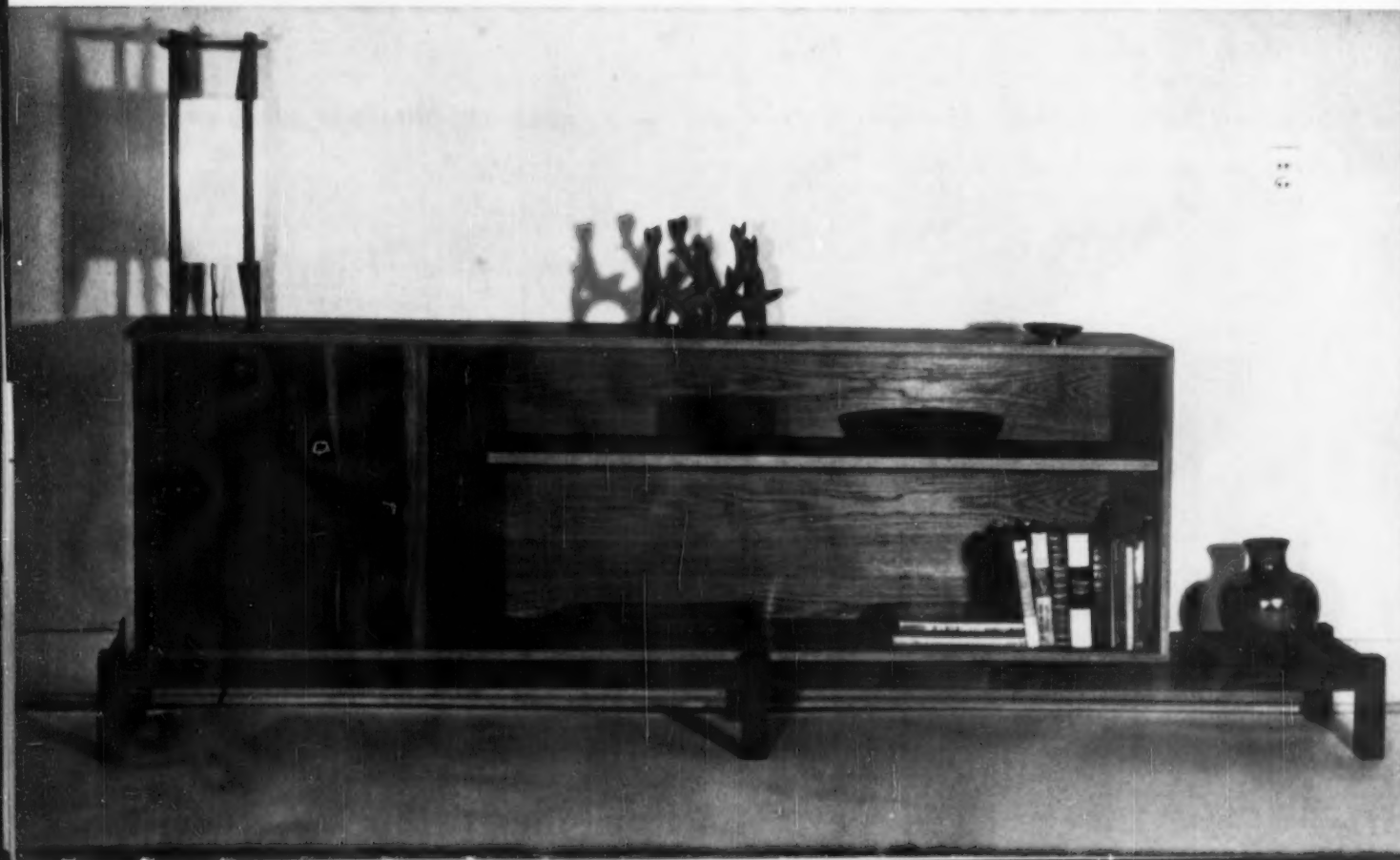
The shop was opened in January 1953 by four craftsmen, Tage Frid, John Prip, Frans Wildenhain, and Ronald Pearson. The first three were members of the faculty of the School for American Craftsmen at Rochester, and the last was a graduate of the school. Since that time seven additional associates have been added. They are Lawrence Copeland, Hobart Cowles, Hans Christensen, Robert Donovan, Karl Laurell, Max Nixon, and Richard Wakomoto. Shop One is located at 77 Troup Street, Rochester, where the rent is

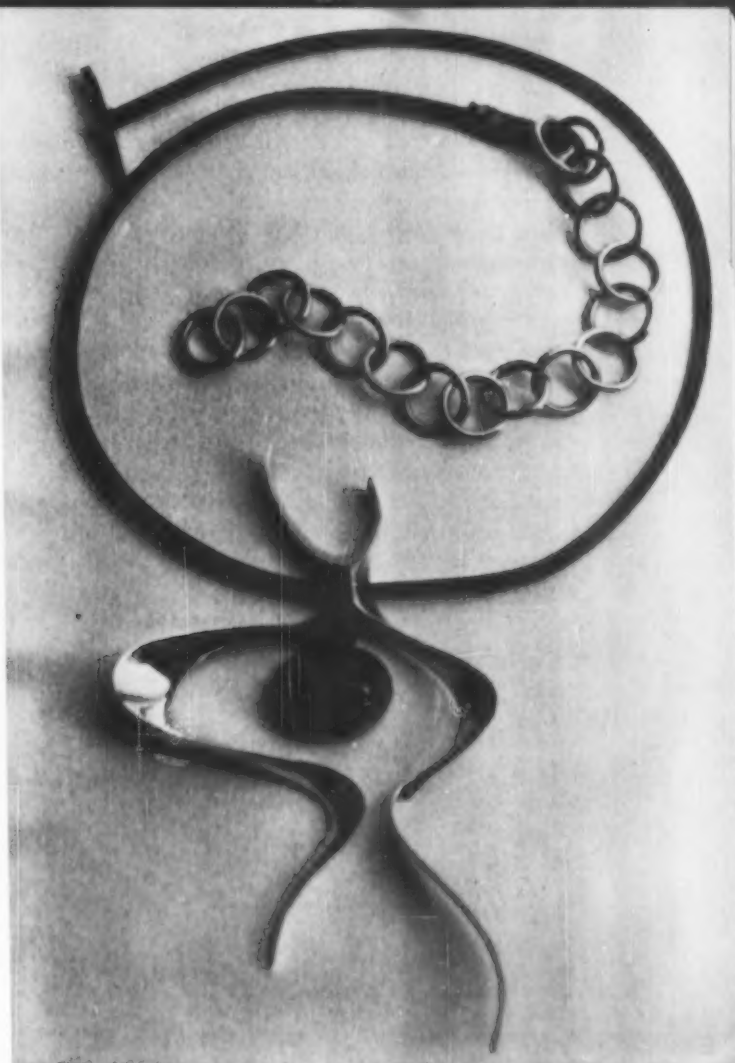
Patrons of Shop One may select from a wide variety of handcrafts, knowing that each piece was fashioned with real feeling.





Work by Shop One associates. Although the main showroom is in Rochester, the craftsmen have individual accounts elsewhere, including New York, San Francisco, and Boston. Shop One also carries the work of others, including glass by Maurice Heaton.





In addition to the attractive displays of their own products, there are exhibits by both local and nationally-known artists.

lower, parking easier, and surroundings pleasant. Part of the building is given over to an attractive display and sales-room, with production shops elsewhere in the building and in other locations.

The pioneering effort of these artist-craftsmen has been well accepted by the residents of Rochester, who have seen their work on exhibit at the Memorial Art Gallery, and who welcome the opportunity to deal directly with the craftsmen themselves. In addition to the constantly changing products available in the shop, all of the craftsmen do a great deal of custom work on special orders. Customers appreciate the uniqueness that is inherent in Shop One handcrafts, for here are items for daily use that are excellent in both design and craftsmanship. The work of local artists and craftsmen is featured in monthly exhibitions and Shop One is becoming an important center of cultural activity in the community, lending its influence to local appreciation for the artist.

The jewelry by Pearson, Prip, Copeland, Christensen, and Nixon is usually done in sterling silver. It includes necklaces, rings, bracelets, earrings, brooches, cuff links, and tie

bars. Enamel and stones are used frequently in the designs. Form is achieved through forging, fabricating, and filing, with decorative elements filed, engraved, or pierced. The same craftsmen produce hand-wrought hollow ware, large and handsome sterling coffee and tea services; spun bronze bowls and plates; smaller accessories in sterling salt and peppers, salad sets, letter openers, and a group of spun silver bowls lined with brilliant enamels. Prip worked in the shops of leading silversmiths in both Denmark and Sweden and has work in the permanent collection of the Smithsonian Institute. Pearson, who formerly had his own shop in Alfred, has had his work selected by the Museum of Modern Art for various Good Design Exhibitions at the Chicago Merchandise Mart. Copeland, who studied silversmithing at Cranbrook, went on to study and exhibit in Paris and Stockholm, now teaches at the School for American Craftsmen. Christensen, who has recently joined the faculty of the same school, served as an apprentice and later designer with Georg Jensen in Copenhagen. He won first prize in the National Jewelry Exhibition held last spring. Nixon, who studied at Kansas and

Bradley universities and the School for American Craftsmen, has taught at Mills College, in Honolulu, and in the craft school of the Rochester Institute of Technology.

Karl Laurell, instructor in textiles at the School for American Craftsmen, provides custom-made suitings, and upholstery and drapery materials. He previously operated design studios in Brewster, New York, and Plymouth, Michigan. Laurell has received four first prizes from the American Institute of Decoration and also four firsts from the International Textile Exhibition. Most of the material is woven to order from wool, cotton, linen, mohair, rayon, cellophane, and lurex metallic thread. Frans Wildenhain, who studied at the Bauhaus and had his own workshops in Germany, Holland, and California, before coming to teach at Rochester, has won honors on both continents as potter, sculptor, and painter. His ceramic figures are popular, and both he and Hobart Cowles, also a ceramic instructor at the school, produce ceramics of high-fire stoneware. Generally the colors are subtle earths, with experimental effects achieved in the glaze. There are large and small bowls, bottles, vases, jugs, casseroles, tea sets, ceramic wall murals and tile mosaics.

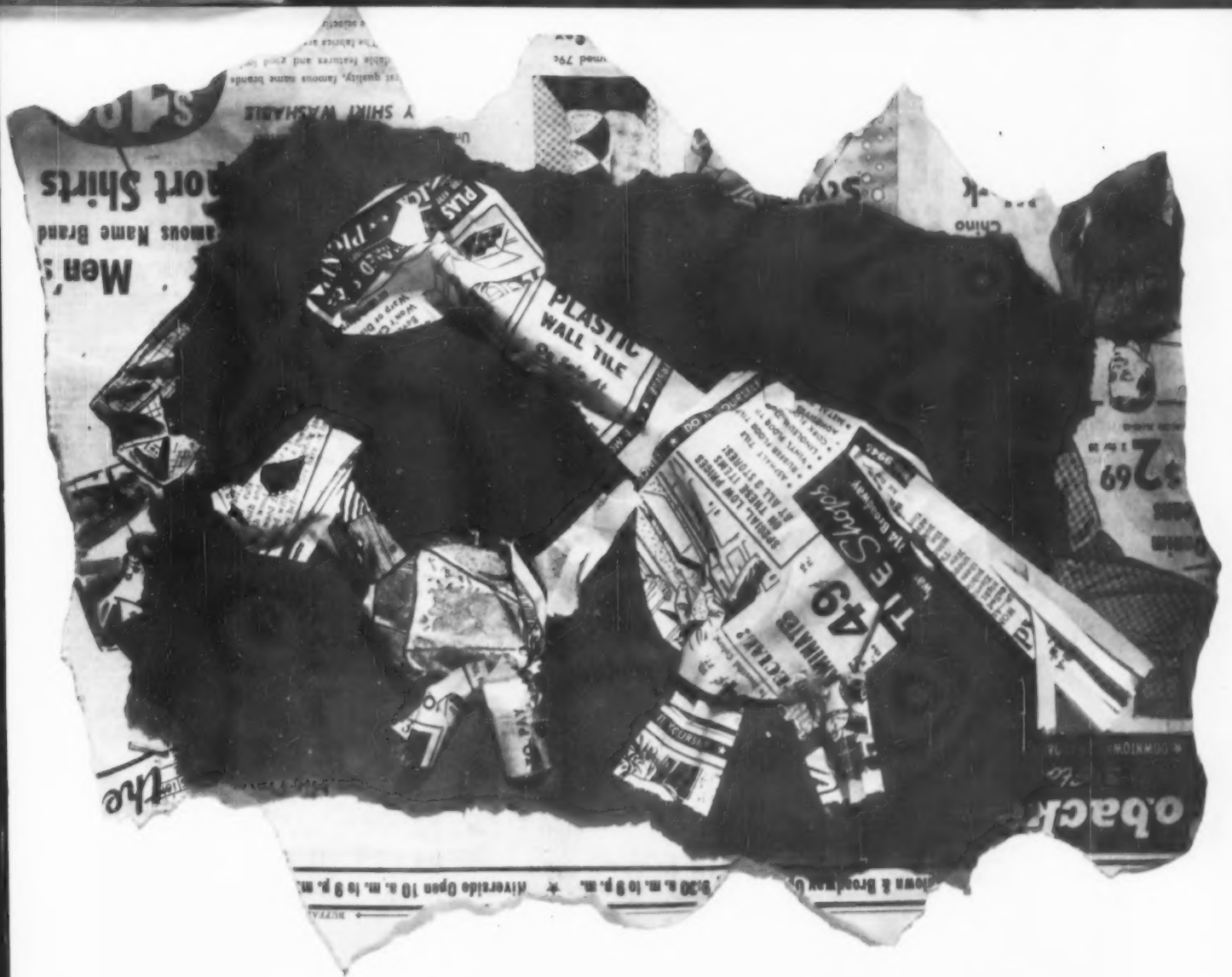
Tage Frid, cabinetmaker and furniture designer, was born and educated in Denmark and operated his own workshop for many years. He has gained national recognition for the contemporary spirit and integrity of his work. Associated with him are Robert Donovan and Richard Wako-

moto, both recent graduates of the school. A great deal of the work is done to order, with the craftsman working closely with his customer. Although furniture is largely machine work, it is approached in the spirit of the handicraftsman. The walnut chair shown illustrates this approach. Armrests and joints are carved and fitted individually and the finished piece is really sculpture. The showroom includes desks, tables, chairs, bookcases, and benches made from cherry, teak, walnut, oak, sycamore, or a combination. Some pieces are lacquered, but most are given a hand-rubbed oil finish. The woodworkers also produce turned or hand-carved wooden bowls and plates in cherry, walnut, teak, korina, and rosewood.

It has been often said that those who can't do teach, and those who can't teach teach others how to teach. Shop One is an excellent example of a group of individuals closely associated with one school who are putting into practice what they teach. Certainly this example of their own ability to produce must have a tremendous influence on the students of the School for American Craftsmen. Although there is no direct connection with the school, and Shop One is a private enterprise, both teachers and students profit from this close association. We art educators who believe that art should not end with the school but should be an integral part of our daily lives must salute with pride the achievements of this group and wish them well. —Editor

A great deal of the Shop One products are made to order, with the artist-craftsman working very closely with his customer.

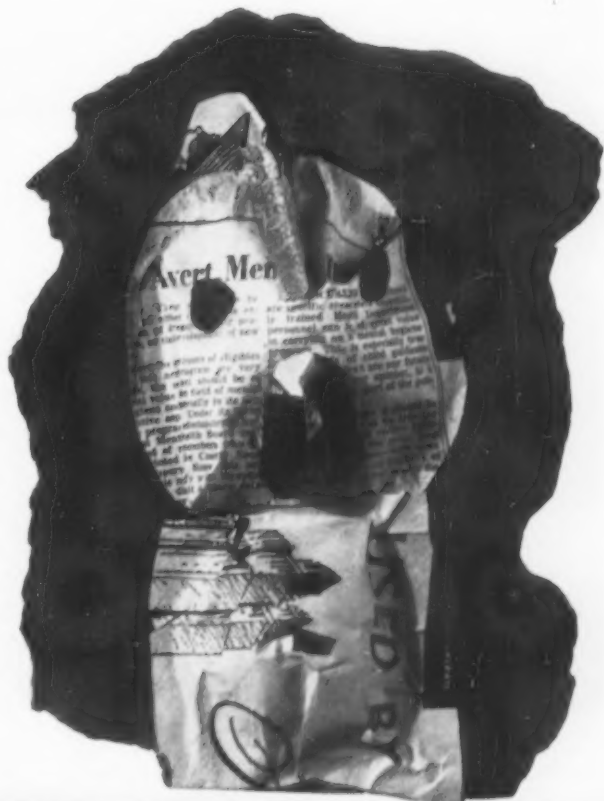




OUT OF PRINT

CAROLYN W. HEYMAN

If you do not have an abundance of paper or want to have your children make pictures at home at little cost, why not try newspapers and the colored sections from magazines? In several schools the children cut people, houses, animals or just shapes from the newspapers. The print was utilized to give certain effects, and slight padding with crumpled paper before they were mounted made them nice and "bulgy." Irregular pieces of colored paper make interesting





Are supplies getting low? Does your school district limit each child to about one cent each month for art materials? If so, don't shoot the taxpayers and the principal, but try using old newspapers, magazines.

mounts and this is a good way to use large scraps. The color illustration pages from old magazines were used for other pictures, mostly landscapes, but also flowers. There were a few with just shapes. The problem had all the charm of a puzzle with the selecting and arranging of colors, textures and shapes. Every home has old newspapers or magazines that children could use so it is a good project for them to continue after school. The illustrations using newspapers are from School number three in Buffalo. Paste-ups from magazine pages are from the Roosevelt School in Kenmore, New York.

Carolyn W. Heyman is associate professor of art education, State University College for Teachers at Buffalo, New York.

Cutting and arranging various colors, textures, and shapes from old magazines had many of the charms of a picture puzzle.



MAKING MARIONETTES

GALENE JOSEPHINE MYERS

Marionettes are readily designed and constructed by pupils of the upper elementary level. The end pieces of fruit crates provide scrap wood, easily cut with a coping saw. The face was cut as an oval about three inches in diameter, and a nose made by inserting lengths of half-inch dowels. Arms and legs were cut from dowels. The two body pieces were made wide enough to give contour to the body, shoulders and back. The feet were shaped from the three-quarter-inch wood, and the hands cut from the thinner pieces. A short piece of dowel may be split in half and sawed into a semblance of fingers. It is best to paint the head, arms and hands, legs and feet before assembling the puppet. After the wood has been sanded, a thin coat of shellac will prepare the base for the use of oil paint or enamel. Allow to dry thoroughly before adding eyes, mouth or other features. Tempera is easier to use but less effective. It may be made permanent by covering with a coat of clear lacquer after the paint has dried. Shellac usually dulls the colors or smears them disastrously. If the head is bare, hair may be glued on. Crepe hair, real hair wigs for dolls, yarn, shredded rope or cloth or anything at hand will give the proper balance to the character. Hair may also be painted on if shaped into the wood before cutting.

Joints may be made in various ways. The simplest one is to use cloth or leather scraps nailed on each side of a loose joint. These are best for the main body joints in the back and may be used for the arms and legs also. Screw eyes one-half inch long may be used in this manner. Allow two for each joint. Screw one eye in place and open with the pliers far enough to insert the other eye. Close carefully. After joining, screw the loose eye into the other piece. A smooth knee joint may be made in a dowel leg by cutting out a section of the thigh piece, and narrowing down the leg piece to fit smoothly into the thigh. Nail together with a brad long enough to go through and bend over to hold in place. Dress the puppet after joining together. Very little sewing is needed for much can be tacked to the body. Small staples are better than tacks or brads.

After the puppet doll has been finished, arrange screw eyes for the strings. Place one at the top of the head, one at the small of the back, in each arm just above the hands, and in each foot. Others may be added after you have learned to manipulate your puppet. Heavy black thread used for carpets, fish line, or any strong black thread may be used. Start at the top of the head with a string about eighteen inches long. After this string has been tied, measure the others by the arms at rest, the feet flat on the floor, and the back straight. Cut a cardboard or chipboard about the



size of the hand. Near the front of the card punch five holes and at the center back one hole. Pull the top head string through the front center hole and tie to a small ring. The feet strings are next, the hands at the outside. The back string is at the back center. A heavy rubber band may be used over the card to help control the puppet. Slip the fingers under the band. A thin piece of wood or stick may be used. The length of the completed puppet exclusive of strings should be from twelve to fifteen inches. If the puppet seems top-heavy or out of balance, weight the feet or other parts with plumber's sheet lead. To keep the strings from tangling when not in use, twist by whirling the puppet toward the left until the strings are wound for a few inches.

Galene Myers teaches fifth grade, Redondo Beach, California.

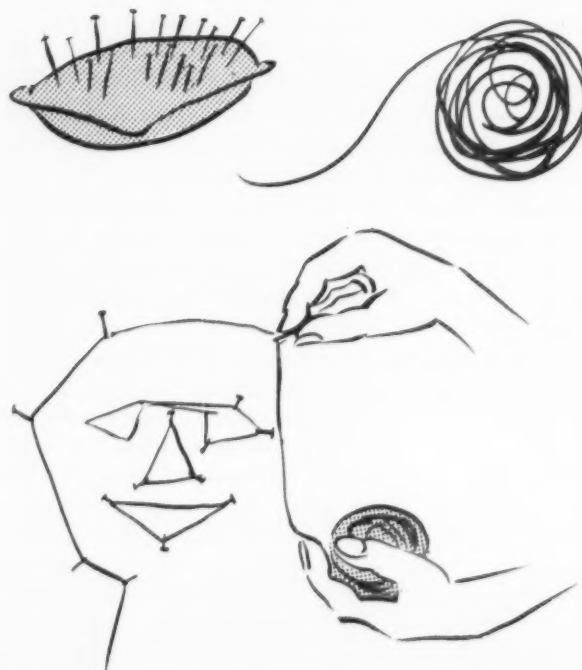


MAKING LINE MURALS WITH PINS AND YARN

ARNE W. RANDALL

Second-graders in the Frank Wheelock Elementary School in Lubbock, Texas, made the colored cotton yarn mural, above, by pinning yarn to the bulletin board. Elenor Bowling was the teacher. Flannel boards, building boards, and even pine panels could be used as background. Christmas ribbons, strips of cloth, crepe-paper strips, and rug filler could be used for the lines. Colored paper, textured paper, fabrics, and wallpaper samples could be used for certain areas or variety in backgrounds. Designs may be simple or complicated. Children will discover that there are limitless opportunities for creative expression through the use of these materials. The same idea could be used in display.

Arne W. Randall is an advisory editor, *School Arts* magazine.



Common pins and yarn may be used for exciting line murals.

PAINTING LINE MURALS

JAMES CHASE

When high school students at Sturgis, Michigan, tackled the problem of painting a set of three related murals in the long narrow entrance of our gymnasium they found that, due to the narrow width of the hall, line drawings would be preferable to solid painted areas. Line drawings were also chosen for the wall space above the bulletin boards in the art room, for we felt that colored murals would detract from the art work being exhibited. Besides improving the appearance of our walls, we learned a great deal about design and contour drawing, as well as how to work together. Murals of this sort tend to stay flat and not compete with walls.

James Chase is art director for the Sturgis Public Schools.

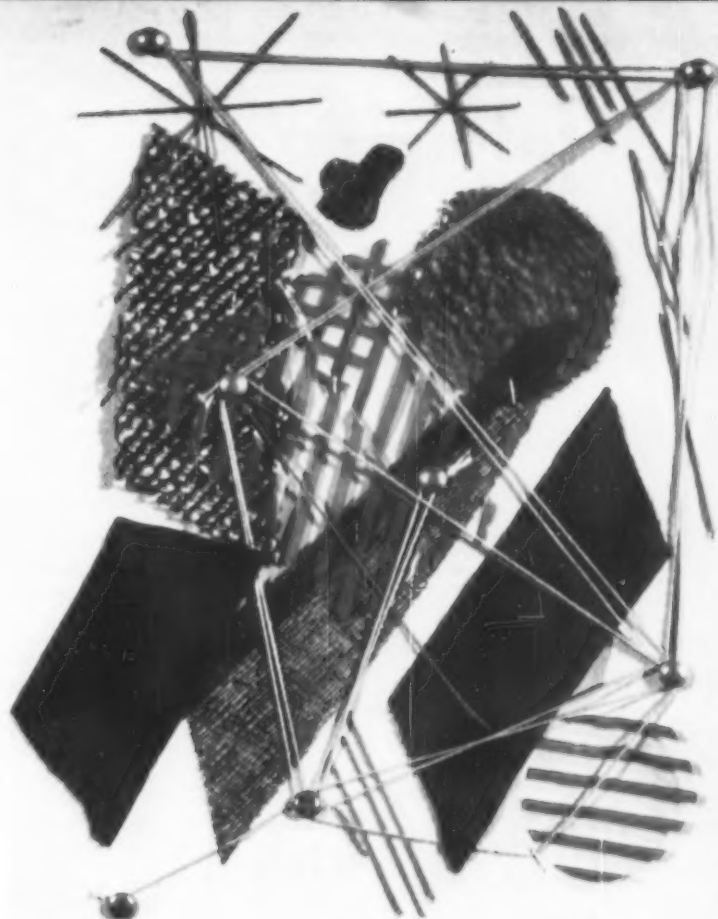


MAKING COLLAGES

JESSIE TODD

Almost any scrap material found around the home may become an exciting collage. Bits of cloth, fur, cotton, screen, yarn, colored paper, textured cardboard, and anything that appeals to the eye or sense of touch is a possibility. The material is cut into various shapes and arranged in a design. When the child is satisfied with his arrangement he may fasten it to the background support in several ways, using glue, a stapling machine, or sewing as in the illustration. Fifth and sixth grade children enjoyed using red-striped cellophane from Christmas wrappings with cloth and other materials as shown. The cellophane could be laid over other materials. Children found that it was better to sew it than to try to paste it. The paper fasteners in this collage provided a way to fasten the string. Pieces of felt and gold and silver paper were included in some of the collages. Sandpaper, corrugated cardboard, feathers, cork, and countless things discarded every day in the home and store could be salvaged and placed in boxes for this purpose.

Jessie Todd teaches at University of Chicago campus school.



YESTERDAY AND TODAY

Great ideas in art sketched by cartoonist Dick Bibler, art education area, Humboldt State College, Arcata, California.



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Idea Clinic A new service to teachers started this Fall by the O-P Craft Co., Sandusky, Ohio, is free information on techniques and processes adaptable to items sold by this company. Compiled in an attractive four-page folder of text and illustration, the company plans a series of bulletins, each covering a different subject. The current bulletin called "Idea Clinic" gives, with clearly-written text and several illustrations, a variety of uses for wire as a surface decorative medium.

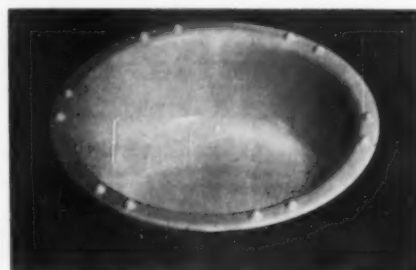
If you would like a copy of the bulletin on uses for wire, and others as they are published, simply write the company and ask for your free copy of "Idea Clinic Bulletins"—current and future.

Portable Tables An eight-page brochure describing the complete line of folding, portable tables built by Sico Manufacturing Co., Inc., for schools, institutions and industry has recently been issued by the Minneapolis firm. Five tables are shown separately and in various applications, while architect's formal job specifications are listed under each item. For copies of the literature, write Department KP, Sico Manufacturing Co., Inc., 6045 Pillsbury Ave., South, Minneapolis 19, Minn.

School Paste S. S. Stafford, Inc. of New York City offers a new formula paste for school use. Features of this new paste are: it is stainless, it spreads more easily and does not dry out or cake. You can identify the new container by the schoolhouse printed on the label.

(Continued on page 40)

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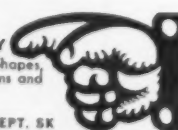
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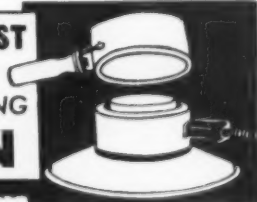
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ITEMS OF INTEREST

(Continued from page 38)

Circulating Films Plan Expanding a service recently inaugurated for the convenience of public libraries, Bailey Films, Inc., announces details of its "Library Circuit Plan," whereby libraries which lend or rent motion pictures to community groups may take advantage of low rental rates on a monthly or yearly basis. A circuit may be set up with one or more libraries participating, the two-or-more-members circuit being preferable because of the greater variety of film subjects which may be contracted. Each circuit has the privilege of one or more months' use of any film which it has selected from Bailey's extensive list of popular titles. Further details regarding the circuit plan and a sample contract may be obtained by writing to Bailey Films, Inc., 6509 De Longpre Avenue, Hollywood 28, California.



Steel Artist's Easel If storage problems and cluttered classrooms are caused by bulky easels you will be interested in the new Syracuse Easel, sturdily made of steel. The slim steel easels were designed by Charles Fink, formerly of the department of design at Syracuse and now on the art staff at Buffalo State. They are inexpensive, easily stored by stacking, and adjustable to remove reflections and various size canvases. They are sturdy in spite of the relatively light weight which makes them easy to move. In addition to the usual studio use they are adaptable for free-standing display units. Information on single and quantity prices may be secured by writing the Kinnerie Company, General Delivery, Tonawanda, New York.

Exhibition of Silver An exhibition built around Paul Revere as silversmith, patriot, engraver, owner of a copper rolling mill and foundry for bell casting, has opened at the

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Gallery of the Towle Silversmiths in Newburyport, Mass., and will remain on view until Fall of 1956. In addition to Revere silver lent by the Boston Museum of Fine Arts, there are unusual pieces from the Towle collection. Background material includes a panorama of photographs, drawings and maps related to Revere's life.

The exhibition is open to the public Mondays through Fridays from 10 to noon and 2 to 4 o'clock. Visitors may also tour the Towle workshops to see the modern processes of making sterling flatware.

For Painting on Glass Art teachers and craftworkers will be interested in the line of colors for painting on glass offered by Talens & Son, Inc., Union, New Jersey. Available in eight transparent shades plus opaque White, Black and Lead Gray, these brilliant colors offer an easily applied medium for decorating on glass surfaces with a minimum of effort and with stunning, luminous effects. You'll find them especially useful for coloring light bulbs, simulated stained-glass painting and decorating all kinds of glassware.

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Leather Carving A new 16mm. sound color film, "The Art of Leather Carving," is being made available for showings to groups of adults and children. Its use is free to schools, clubs, camps, churches, institutions, scout troops and others. Joe E. Smith, western artist and leathercraftsman demonstrates leatherwork as a hobby or a means of added income. He shows and tells how to prepare the leather and the use of leather carving tools. The film runs about 22 minutes and is available from Tandy Leather Co., P.O. Box 791, Fort Worth, Texas.

Make a Mobile A film having this title is available for rent or purchase from Bailey Films, Inc., 6509 De Longpre Ave., Hollywood 28, Calif. It shows how to construct from scrap materials an exemplification of abstract moving design. Starting with only one design, and using wires, thread, sheet aluminum, a discarded towel rack, a sponge, colored toothpicks, and a ping pong ball, the film develops a final three-dimensional shape.

For further details, please write to the company.

Summer Tours Those planning trips abroad this Summer will be interested in a series of folders offered by Bureau of University Travel, 11 Boyd St., Newton, Mass. They list and describe the variety of tours offered, and give detailed itineraries of the many cultural and stimulating sights planned for your education and enjoyment. In addition, they give the names and qualifications of the distinguished leaders of the tours. For your free copies of these folders, simply write the Bureau.



Why clay must be completely dry before bisque firing

Students often become so enthusiastic after finishing a piece of ceramic ware, they want to fire the piece immediately. An explanation of the disastrous results that may occur if the ware is not carefully dried before firing may help them understand why a drying period is necessary.

You might explain it this way. The water that is mixed with the clay to make it pliable remains in the piece after it is formed. Because this moisture cannot escape quickly enough through the thick clay when it is heated in the kiln, it turns to steam, exerting a terrific inner pressure. It is this pressure that often ruins a clay piece by causing it to crack or explode in the kiln.

Preventing "Blow-ups" in the Kiln

To avoid this, it is necessary for the piece to be completely dry before it is fired. The drying period may vary, depending on the thickness of the ware. Thinner pieces will dry in a short time, while the thicker objects may require 10 to 14 days, depending on the humidity. On the thicker pieces, the surface moisture evaporates first and although the ware may seem dry, if it is cold to the touch, it is not ready for firing. If the student has modeled a thick piece of sculpture, the drying period may be hastened by hollowing out the piece at the bottom.

Another important factor in preventing "blow-ups" in the kiln, is the elimination of air pockets trapped in the clay. This may be done by only using clay that has been thoroughly wedged. When the student builds a piece of pottery by the slab or coil method, be sure holes or air spaces are not developed. Finally, use a clay that is "blow-up" resistant.

Most important of all, be sure all clays and other ceramic materials are safe for use by children.

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LETTERS

Advocates Safety Precautions James
A. Foley of Modesto, California, writes: "I
would like to call attention to the article by
Joseph Bragdon, *Creating with Plastics*. To
insure maximum safety to student and in-
structor, I suggest students wear protective
covering for the eyes when using power saw,
buffing wheel, or router. Machines at stu-
dent disposal should be equipped with
safety devices to afford maximum protec-
tion.

We agree that we must not take safety for
granted, and that we should continually
remind ourselves that every precaution
should be taken that students are not injured
in the use of tools and equipment. Perhaps,
in our efforts to condense our articles, we
sometimes fail to mention matters of this
sort which we take for granted. No matter
what we may think of the teaching methods
and philosophy of many of our industrial
arts friends, we must give them credit for
their emphasis on safety in the use of tools
and equipment. We can also learn a great
deal about the care of tools from industrial
arts teachers. We art people are inclined
to be somewhat Bohemian and even careless
in our use of tools, and this is a bona fide
criticism we often hear from industrial arts
people. With the increasing use of tools
and machines in the art program we must
give more attention to their care and use;
always remembering that an injury to a stu-
dent may very well mean that our activities
may be restricted. On the other hand, we
never want to adopt the attitude that the
tool is all-important in itself so that we make
a fetish of them. With our experimental
attitude, we may even find new uses for
tools that were not in the manufacturer's
directions. But let us be careful in their use.

Deplore Commercial Advertising
Many of the letters received this month have
deplored recent advertisements of art supply
firms which seem to be in conflict with the
editorial policies of the magazines in which
they were published. In general, these let-
ters object to the advocacy of noncreative
activities, where children merely follow the
step-by-step directions of an adult. In each
case we have suggested that these teachers
express their feelings direct to the firms in-
volved. This problem is treated in a general
way in this month's editorial, and we believe
our own position is made very clear.

When an advertiser advocates any proce-
dure that is at cross purposes with professional
standards the fault may lie with advertising
agencies which prepared the material. When
the advertising policy was determined by the
firm, itself, we prefer to believe that the
individuals concerned were not aware of the
fact that they were trespassing on art educa-
tion as it is practiced today. In either case,
we believe that these concerns desire very
much to cooperate with us. Our job is to
make them understand us. You can help if
you express your views direct to these firms.

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Dr. Julia Schwartz is associate professor, Arts Education Department, Florida State University, Tallahassee, Florida.

beginning teacher

ART IN THE SCHOOL PROGRAM

Beliefs as to how art enters the daily school program vary widely. There are teachers who see art as a separate and relatively unimportant activity. One such teacher explained, "If I use time for art something else will have to go undone in my busy school schedule," in justifying why her third graders had had no art experiences during the first three months of school. There are others who feel that art is important but special in an exclusive kind of way. These cringe when any mention is made of its use in relation to other so-called school subjects for, to them, art in this sense "becomes a handmaiden which is intolerable." Then there are yet other teachers who perceive art as not only indispensable but an integral part of daily school learning situations of children. The latter view is projected frequently in current art education literature and seems to indicate an educational frontier which might well be explored. Such discussions can also throw light on art education problems as seen by teachers of the first two mentioned points of view.

On this page are two illustrations evidencing ONE way in which a second grade teacher* utilized art as an integral aspect of school experiences. Each is a child's story communicated through number and art symbols, in one case some verbal symbols being included. Boys and girls were encouraged to select and carry through their own ideas, after which they shared and evaluated the efforts with the group. The story of Illustration No. 1, according to the child is: "Two Indians (top row) up on a high place (dark brown area) were sending smoke signals. Three Indians below (second row) were also sending smoke signals. When they got together there were five of them. Together they did a war dance (bottom row)." The story of No. 2, according to this child is: "There were five Pilgrims out in the woods (symbolized by heads with hats at top). An Indian (center)

caught two of them (center). Three of the Pilgrims got away (lower area)."

In analyzing the situation it is clear that this teacher provided the seven-year-olds with experiences wherein a whole cluster of values was involved. This is to say that boys and girls had opportunities to develop at the same time a variety of CONCEPTS and ATTITUDES concerning themselves, their classmates, their teacher, number work, art expression, verbal expression, and school in general.

By planning with the children to take responsibility for selecting and developing both the number and the visual art aspects of their communications the teacher made it possible for each to take initiative and to respect his own ideas and way of working. The visual art symbol being relatively unstructured was particularly conducive to such individual originality and invention. Through the sharing period the child was helped to note the ideas expressed in the efforts of the other boys and girls, as well as to note their constructive reactions to his work, thus enabling him to further relate himself to them. It is important to point out that, as the child created his images in paper-crayon media and shared them, it was possible for the teacher to aid him in clarifying concepts he was attempting to communicate.

Though being invaluable from the standpoint of number concept, verbal expression, and general personal-social development, the experiences were also rich in art education values. Children, through the use of color-line-texture-form and according to their own way of knowing, DEVISED art symbols for ideas and feelings and ORGANIZED them in terms of their ability and purposes. However, emphasis was no longer on ART, NUMBERS, or SPEAKING as such but on experiences meeting the child's developmental needs in which each of these had a vital part and, at the same time, richly enhanced each other.

*Mrs. Nelda Alderman, Florida State University Demonstration School



Ideas for designing and making masks



MASK MAKING, Creative Methods and Techniques

by Matthew Baranski, Art Teacher, Buffalo, N.Y. Public Schools

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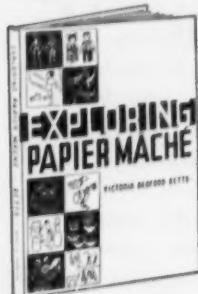
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by Elise Reid Boylston, formerly, Supervisor of Elementary Art, Atlanta, Georgia

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ART FILMS

Dr. Thomas Larkin, who reviews art films for our readers, is coordinator for the art education area at University of Michigan. Address: 143 College of Architecture and Design, University of Michigan, Ann Arbor.

Few art films are really made for the young beginner. The Tabletoppers Productions has made a series on clay modeling that is really for the young. This set is composed of three reels, the first 400 feet, the second and third 200 feet. The first film, on tools, is quite a help in making simple but effective tools for working in clay. The next two are on the pinch bowl and slab construction. In these we are taken along with no sleight of hand, and no greatly skilled demonstrator makes it look easier than it is.

Richard Reinholtz of Central Washington College of Education has recently finished a compilation of films on art and art education. This is a good listing of currently available films and sources. If you are interested in this compilation, write Mr. Reinholtz for further information. One of the best recommendations for this publication is the fact that it is current and is to be brought up to date again soon. Art films change quite often and the value of any such list is much greater if it is current.

While speaking of publications on art education films, an old favorite, "Children and Their Pictures" by C. D. Gaitskell is again available through the International Film Bureau. This small pamphlet is fine preparation for the showing of films in the Creative Hands series. The International Film Bureau has recently printed a new catalog. The catalog is unique in that the film descriptions are quite honest appraisals of the film and also tell you exactly what the film is about.

This maker and distributor has been responsible for bringing us some of our best art education films, such as the Creative Hands series. You should look into their offerings. Address: International Film Bureau, 75 East Jackson Boulevard, Chicago, Illinois.

EDMUND B. FELDMAN

Dr. Edmund B. Feldman, book reviewer for this month, is art director at the State Teachers College, Livingston, Alabama.

The problem of teaching art to adolescents remains one of the most perplexing in art education. Much has been written and said about it and more can be expected to come. Charles and Margaret Gaitskell have written a little volume which takes a very sane and patient approach: **Art Education During Adolescence** (Harcourt, Brace and Company, 1954), Price \$3.25. The material is based upon experience and research, undertaken by the authors in the Province of Ontario schools. For this reviewer, the heart of the volume is in the excellent chapter on "Picture-Making by Adolescents." The authors divide the period into early, middle, and late adolescence, and describe what might be called the artistic "symptoms" of each stage. We can appreciate their frankness in facing up to the discouraging features of the worst periods—the banal symbols, photographic efforts, and insensitivity to design and aesthetic values . . . precisely those values which some child artists seem to achieve so effortlessly. If I understand the authors correctly, they feel that toward late adolescence the student will begin a recovery under sympathetic guidance and may even consolidate some of his disorganized efforts of the early and middle periods.

Apparently early adolescence is to be regarded as a latent, possibly germinating period, which has significance not so much for itself but for what will come later. I think the Gaitskells' research says, more or less, "It must be lived through." They have conducted experiments to show, however, that if art activity is abandoned during the difficult periods, recovery may be late or may not take place at all. The art teacher who knows that creative ebb is temporary is in a better position to sustain her faith (and sanity) than the teacher who sees the period as an endless vexation for her spirit.

The sections on developing appreciation of the artistic heritage and on teaching methods for this period are sound and practical. A slight error, perhaps typographical, crept into the section on grading output: The authors say in three places that "quantitative" grading or marking is not desirable; this may confuse the reader unless we understand them to mean "qualitative" grading of art products. Well worth studying is the discussion of opposing methods of teaching design. What the Gaitskells call the *a priori* method involves teaching a number of principles of design which by themselves have no organic relation to an individual's needs or pursuit of personal expression. We realize of course that there is a design structure in most works of art, and that it can be identified, abstracted, and conveyed through teaching. But, is this the grammar and syntax of art? And if it is, should it be taught before one knows how to speak, artistically, or afterwards? The book offers what

new teaching aids

it calls a "pragmatic approach to the principles of design" and this writer frankly agrees with the authors and tries to use their approach in his teaching.

It is to be hoped that further studies of adolescent art will be published—written from many points of view. For example, a volume drawn on the findings of depth psychology but which does not deal primarily with abnormal manifestations, would be interesting and valuable. Although the Gaitskells touch on guidance during art activities, a whole volume could be devoted to that subject alone, especially during that moribund period when art teaching becomes more essentially a guidance proposition than a pursuit of art quality. Also, I am sure it has occurred to art people that the art products of some adults resemble those of adolescents. This suggests that adolescence is a stylistic stage of art as well as a chronological stage of growth. Obviously, there is room for studies which could attempt to explain this phenomenon. We need studies which proceed from a comprehensive hypothesis to the data, as well as studies originating with empirical data and culminating in some explanatory theory or principle.

Toni Hughes is a gifted and ingenious artist who works mostly with paper, stamped metal, wire screening, and plastic sheets. Her work has appeared in museums and in some of New York's finest shop windows. What is amazing is that she can explain her intricate and effective results in terms of seven basic, crystal-clear techniques. Her book, **How to Make Shapes in Space** (E. P. Dutton & Co., Inc., 1955, \$4.95), is beautifully illustrated with photographs and diagrams, written in very sprightly vein, and while it leads you by the hand, does not get too "bossy." I would say it is helpful in an enthusiastic way, and well worth having. A home economics text which contains a good deal of material drawn from the arts has come out in a handsome revised edition: **The Arts of Costume and Personal Appearance** by Grace Morton and others (John Wiley & Sons, 1955, \$6.00). The authors have made a real effort to interpret the traditional art elements like line, rhythm, proportion, etc.; and aesthetic effects like dominance-subordination, color emotion, and expressiveness; in terms of grooming, wardrobe selection, etc. There is also a considerable amount of scientific and psychological material; some of it, at least in its application to the arts, is a little too pat. But the intelligent reader will find many excellent ideas as well as interesting reading from this varied and substantial book.

Any book reviewed in *School Arts* may be ordered through the Creative Hands Bookshop, 155 Printers Building, Worcester 8, Massachusetts.

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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

My interest lies, among other subjects, in the very useful bibliographies you give in answer to diverse questions. I am myself an art teacher in Paris, and quite fascinated by the modern way that Americans have of tackling educational problems—But here in France, we are deprived of American sources of documentation as often of products, so that one like me who entertains a vivid interest for the visual methods of teaching has seldom a chance to apply all the good suggestions he discovers in magazines such as *School Arts*.

There exists, in France, a rather outdated book of "receipts" which because of its age and its origin does not contain many of the materials frequently used in American art schools. I wonder if you could tell me whether there can be found one or several such books of American "Useful Receipts and Processes used in the Arts, the Crafts, and the Graphic Industry," wherein there be made mention of actually used products. My possession of such a book would considerably enhance the activity of my classes, while on the other hand, it will allow me to experiment the ideas expounded in *School Arts* and thus work with you in the distance.

I often have some difficulty in understanding art and craft vocabularies in English, and am bored of running from one dictionary to another looking for the meaning of words which to my great dismay are, most of the time, not listed in them—I would very much appreciate your indicating to me the name of a complete American dictionary of art terminology including, of course, the names of craft utensils and tools and processes. Paris, France

Several people have been asked to work with me on your questions. These few suggestions may touch at least on the fringes of your problem. In the Special Summer Issue of *American Artist*, June-July-August 1955, there is a bibliography such as you asked about; a bibliography to improve your skill with these carefully selected art books. The Art French-English dictionary might well be a project for UNESCO to work on. Such publications as the following may help: Publication No. 629 of the United Nations Educational Scientific and Cultural Organization printed in France, 1950, by G. Desgrandchamps, Paris, and Publication No. 409. These two catalogues are printed in three languages. This kind of publication helps with a few words.

In 1939 O. A. Bériau's *Tissage Domestique* was published in French by L'Institut des Arts Industriels, Gardenvale, P.Q., Canada. This is most carefully detailed and gener-

ously illustrated. A similar publication, *The Rug*, by Albert Achdjian, was published in Paris, 20, Place Dauphine in 1949. This was planned to serve the directors of art museums, art collectors and scholars. Because all description is written in English and in French the reader's knowledge of languages can be extended. Or you may be interested in the book *New Design in Exhibitions* by Richard P. Lohse published in three languages. The Swiss edition is dated 1953. Several portfolios of paintings carry descriptive material in French and English. Perhaps the publishers would like art educators to express their needs for materials to be published in their own languages.

The manufacturers and the supply houses that advertise in this magazine have prepared helpful suggestions for the use of their art materials. You may write directly to ask that copies of all their brochures be sent to you.

How can color harmony be developed without destroying originality? Maine

Do you prepare the paint for the pupils? Do you talk with the children about color? Do you provide opportunity for the children to mix colors? You may use various ways to build awareness of color without limiting the child's choice. It is important that the child have many colors to work with. Perhaps we see how many colors we can make from mixing red, yellow, and blue paint. Or we use only made colors to paint a fantastic or imaginative creature. Scraps of colored paper may be arranged and pasted in a way that is pleasing to the child. As these are evaluated through having several children select one they especially like, the vocabulary of warm colors, cool colors, bright colors, grayed colors, dark and light colors will gradually be built. You can help the child to describe the colors he sees in objects in the classroom, or in other parts of his environment. Pieces of many kinds of textiles may be collected for the children's use. They can select the colors they would like for their room, or in the classroom, on the bulletin board, or in their clothing. These experiences can be adapted to any age group in the elementary school. Let's be very sure that we aren't setting up one combination of colors as the correct one which all must "choose." If you find yourself seeing only the gentle pastel combinations you might try looking for strong, striking even vibrating combinations in advertising, in nature, in shop windows, in a conscious effort to put out your own color horizon.

Dollars and Sense

EDITORIAL

The day of the medicine show, the itinerant pill peddler, and the witch doctor is about over. We respect the training and experience of the physician, particularly when we know that he has kept up with the latest research in the field. We applaud the close partnership between the pharmaceutical industries and the medical profession. No reputable druggist would ignore the prescription of the doctor and offer his own remedy in its place. We would not find on his counter and in his advertising statements which contradict and counteract the findings of medical science. His job is to provide the best possible drugs and he leaves the use of those drugs to the medical profession. When, in the public service, the pharmaceutical industries disseminate information on matters of health it is prepared by qualified and licensed physicians. Those who provide drugs are indispensable and every bit as important as the physician. They are important because they work in harmony with the medical profession. Their licenses would be cancelled if they worked at cross purposes with the doctors by advocating procedures which are contrary to those sanctioned and approved by the medical profession.

We wish that the same sort of cooperative relationship could exist between all commercial firms that provide art materials and the art education profession. We need the best art supplies just as much as the doctor needs his drugs, and we wish these firms well. Some of these firms are trying very hard to work in harmony with the profession. They have employed salesmen and demonstrators who are trained art teachers and otherwise seek the advice of the profession. Others who do not quite understand what art education is about have wisely decided to concentrate on making art materials and allow the professional educators to determine how they should be used. The amazing thing is that some firms seem at times to be fully conversant with the aims and methods of the profession and at other times advocate procedures that are directly opposed. With all that has been written, and all of the art conferences that have been held, we would think that more of the things we stand for would have rubbed off on our associates. It is time that we asked our commercial colleagues whether they are for us or against us.

Certainly, we have men and women who, through long study, research, and experience are just as qualified to speak for the art education profession as physicians are qualified to speak for the medical profession. These are dedicated people, who know where they are going. They are not high-brow idealists and impractical intellectuals. True, we have

our differences in details, just as physicians have different medicines, but we are agreed that all children and adults need creative art experiences. If there is any confusion on this point it has been brought about by those who are outside the profession, and those within our ranks who have retired intellectually long ago. Commercial concerns are not the only guilty parties. We have writers and magazines which are still advocating the noncreative procedures of twenty-five years ago, or longer, when art education was in the pill-peddling stage of medicine. Some magazines which are otherwise sound continue to print stereotype noncreative step-by-step directions aimed at the classroom teacher. Written by writers with no professional standing, these add to the confusion because they are surrounded by articles in other areas which are professionally respectable.

It is no wonder that classroom teachers are confused about art education, and that new art teachers have their college-bred ideals shattered. In earlier days, the medical profession had to devote a great deal of its time to exposing quackery. If all that we stand for is not professional hogwash, if we are to preserve our ideals in a day of competition for profits, we must make our position unmistakably clear. Apathy and rationalization must give way to a militant crusade. This is a cause in which the National Art Education Association, its various regional and state affiliates, and the Committee on Art Education should stand shoulder to shoulder. If necessary we must set our sails against the wind.

It is everybody's business, not just the concern of a few art education leaders and two or three magazine editors. We should offer our services to help produce promotional materials and advertising of the right sort, and to write articles which demonstrate the creative approach. We should invite all of the commercial policy-makers to attend our conferences, to read our books, to visit schools where creative teaching is taking place. We should expect that every magazine which professes to be a professional publication will become one in practice as well as name. We should be quick to praise that which is good and just as quick to condemn that which is bad. To those dealers who are too busy to keep informed on the dynamics of art education let us say: "Very well, you concentrate on making fine art materials and we won't compete with you. But let us do the teaching."

D. Kenneth Winebrenner

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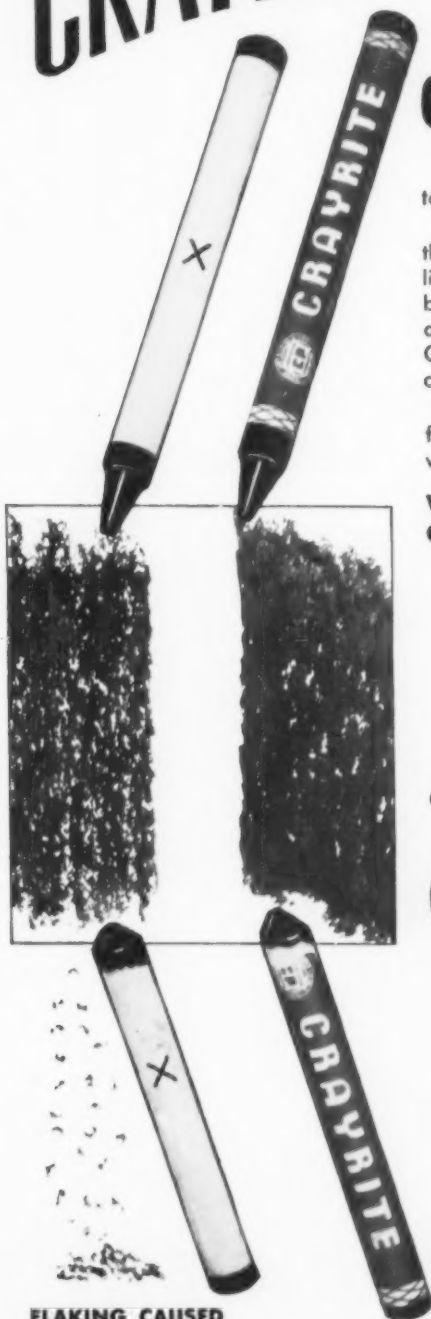
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